

THE Tatler

LONDON SEASON NUMBER

& Bystander 2s. weekly 12 April 1961

ANATOMY OF A LONDON SQUARE

SOME BIRDS
OF THE
SEASON

-BY GUCCIONE

QUEEN
VICTORIA
WAS AMUSED

-BY HECTOR BOLITHO

THEY MAKE THE
SEASON GO
WITH A SWING

-SOME INTRODUCTIONS



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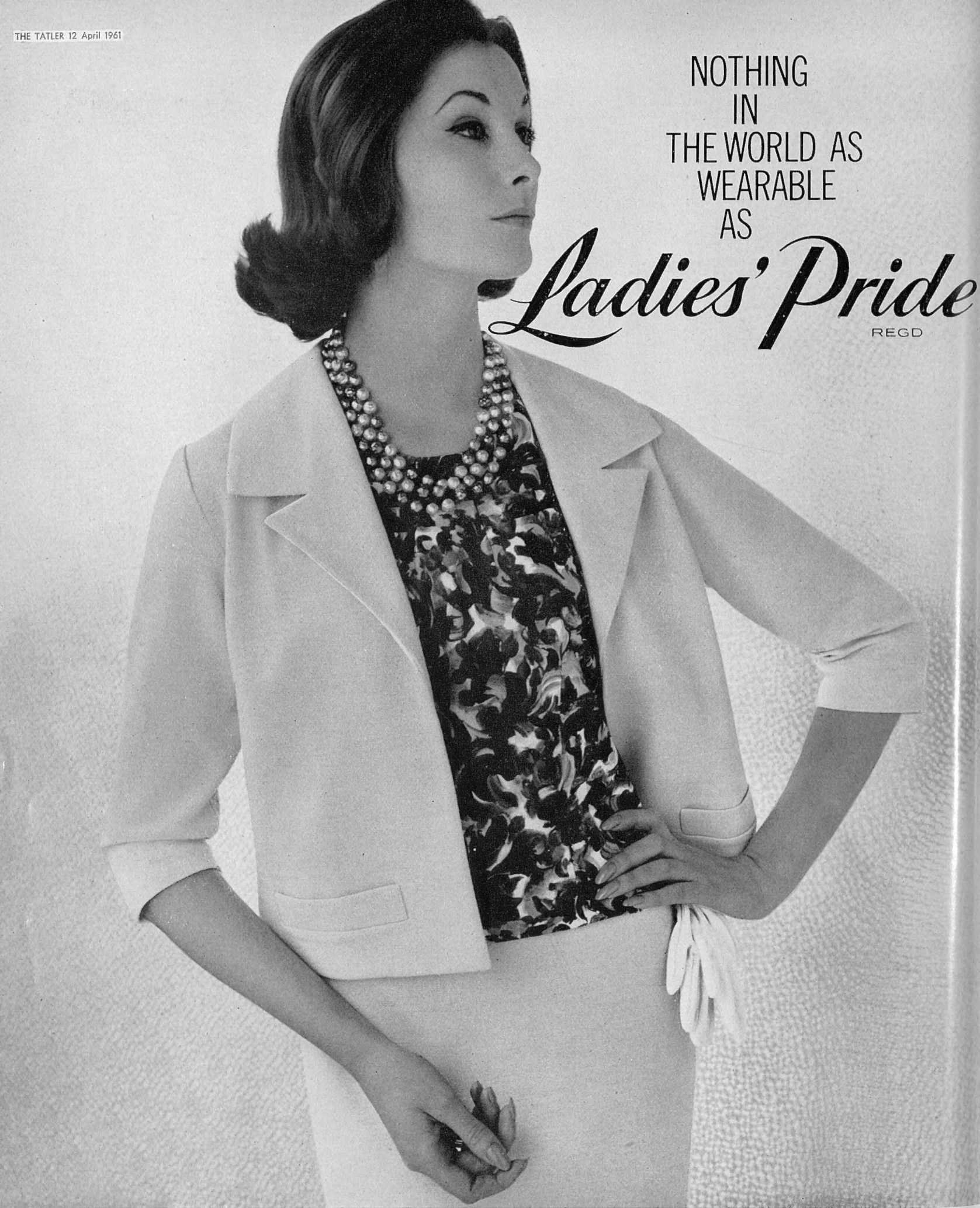


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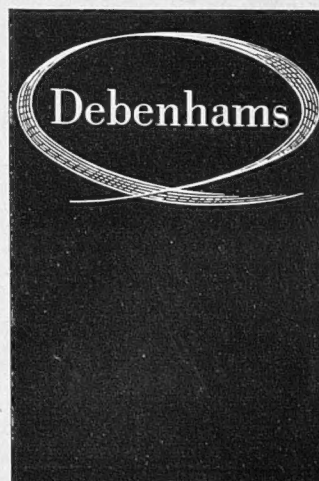
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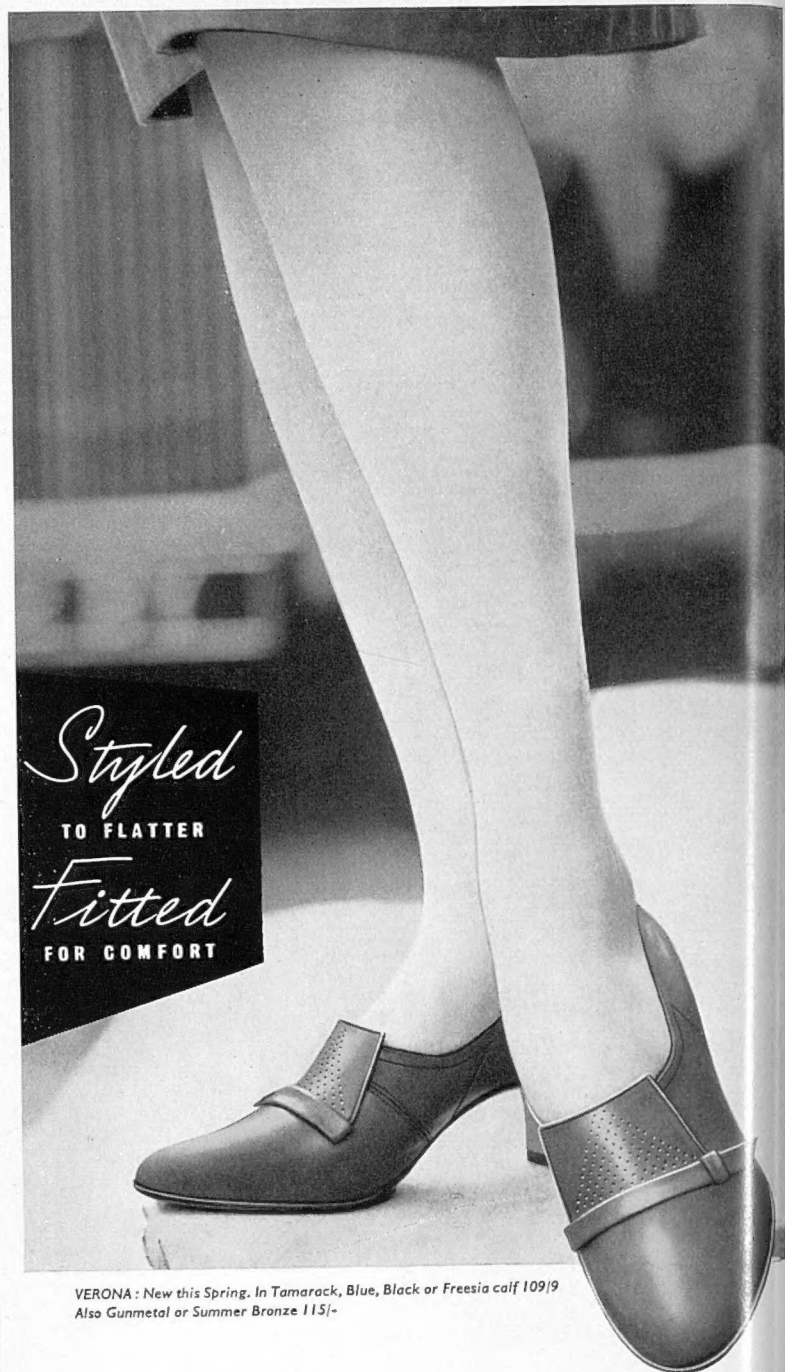


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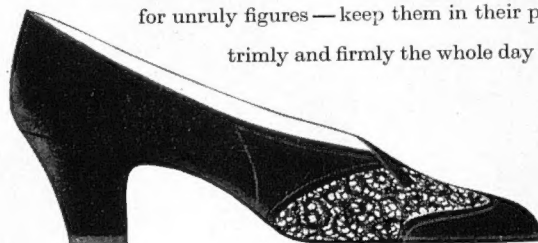
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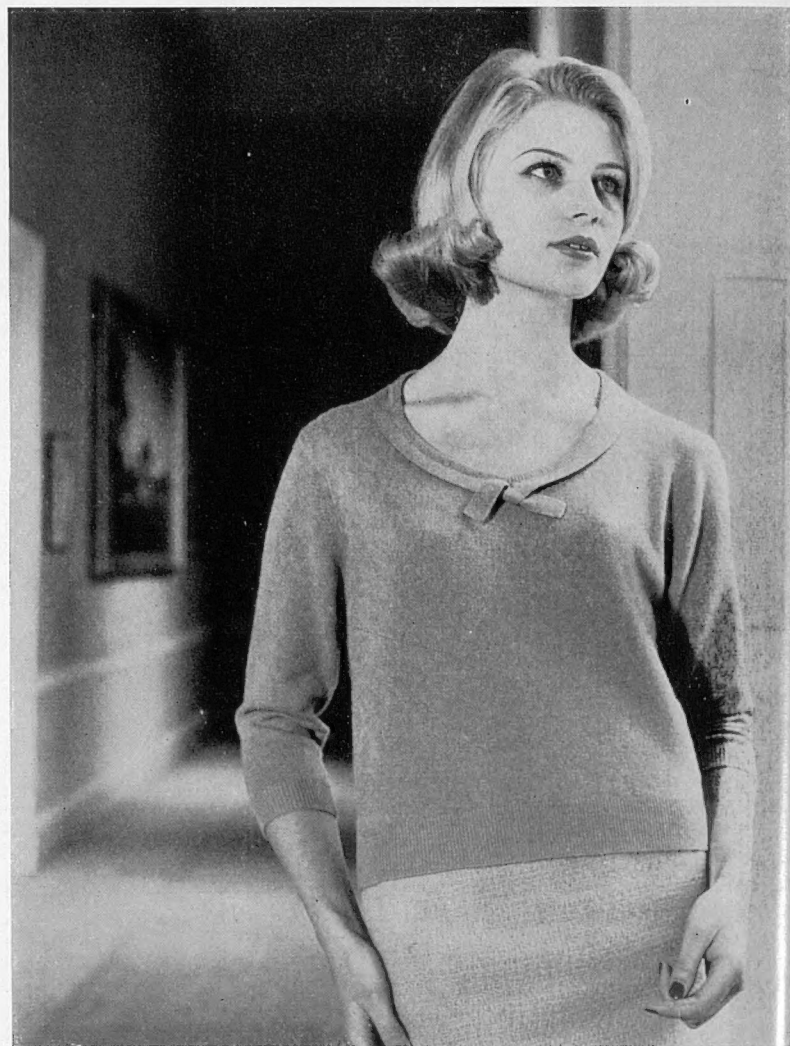
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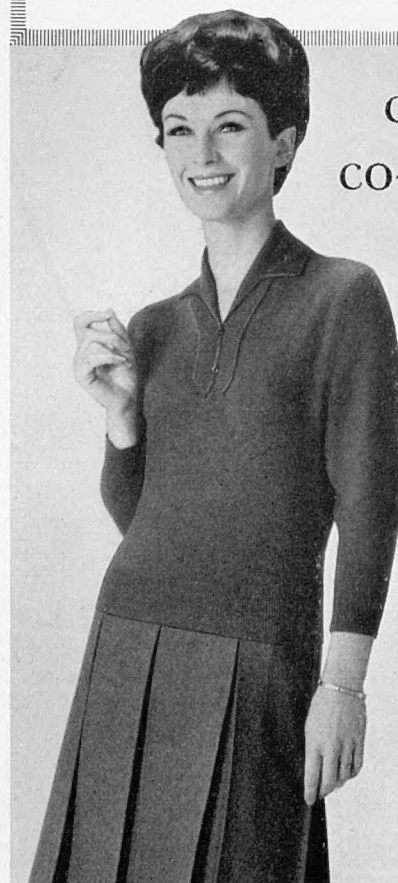
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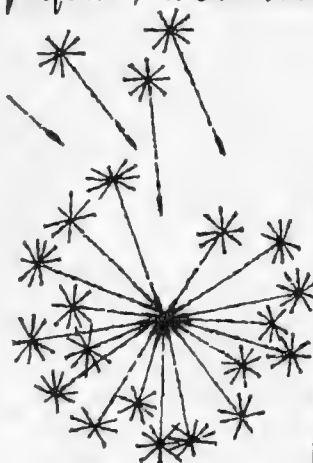
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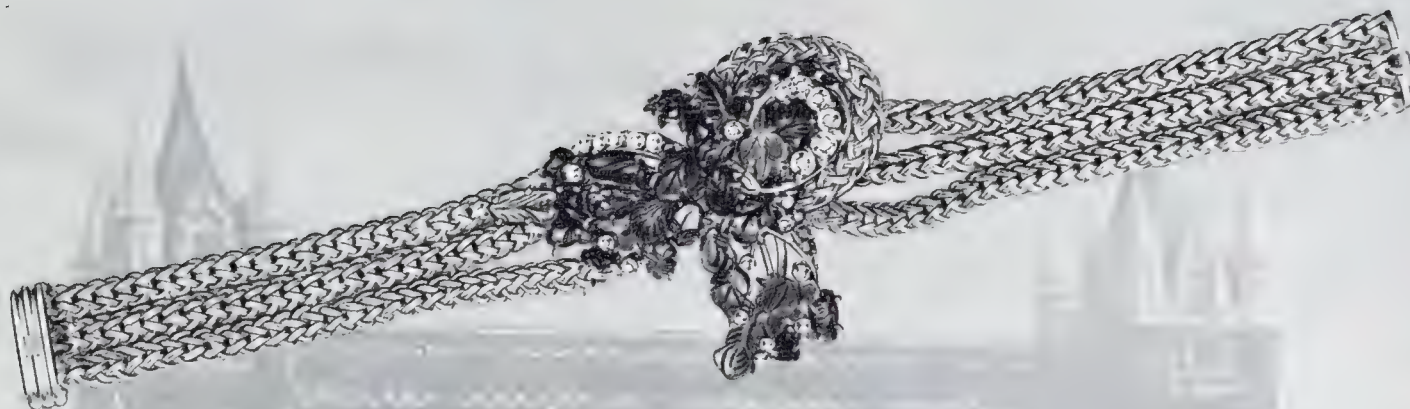


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Volume CCXL Number 3111

London Season number

12 APRIL 1961

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SOMETHING NEW IN MUSIC REVIEWS

EVER since The Tatler started reviewing records there have been demands from readers who don't like jazz for fair shares of "serious" music, as the current tag is. The answer has been that not enough new music of this kind is recorded. This is still true—but truth as always is many-sided. One side of it, as yet little appreciated, is that there is a fair amount of recorded music that might just as well be new. For it is new to most "music lovers" (another self-conscious phrase unfortunately reserved for this kind of music), who never get the chance to hear it anywhere else since it is hardly ever—sometimes never—performed. To keep readers abreast of new records of this kind the Verdicts section will expand its scope, starting in this issue. Once a month the Verdict on records will be devoted to the new musical experiences that can only be enjoyed on records. The contributor will be Spike Hughes, already familiar to readers for his lively writing in this field. His first Verdict is on page 110. He will contribute another one next month. In the intervening weeks Gerald Lascelles will continue his authoritative and widely followed reviews of jazz. . . .

Also in this issue: A calendar of the Season's dates (page 71). . . . Close-ups by the American artist Guccione of some ornithological species he claims to have observed in fashionable London (page 104). . . . People at the Grand National (page 94). . . . Lord Kilbracken on the seasonal American migrant (page 96). . . . Clothes for the big occasions, shown in what was once the stateliest of homes (page 97). . . . New light on the old notion that Queen Victoria was humourless (page 82). . . .

The cover:



Something new in profiles, with a place as the subject. The glimpses in LEWIS MORLEY'S cover photographs are of one of London's last all-residential squares. On page 85, *Anatomy of a London square* takes Montpelier Square for dissection, and portrays its past and present, with introductions of the extraordinary variety of eminent people who live there

Next week: Fabrics for furnishing and dressmaking. . . .



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GOING PLACES

Dates for the season

1 MAY	Royal Academy Summer Exhibition (Private View, 29 April)
—13 AUG.	
2 MAY	Queen Charlotte's Birthday Ball, Grosvenor House
11 MAY	First Royal Garden Party
11-13 MAY	Royal Windsor Horse Show, Home Park
15 MAY	Royal Caledonian Ball, Grosvenor House
17-19 MAY	Chelsea Flower Show (Private View, 16 May)
23 MAY	Glyndebourne Festival Opera
—20 AUG.	
24-27 MAY	Royal Ulster Agricultural Society Show, Balmoral, Belfast
25-27 MAY	Richmond Royal Horse Show
26 MAY	Keble College Summer Ball, Oxford
27 MAY	Pembroke College Eights Week Dance, Oxford
31 MAY	The Derby
31 MAY	Royal Tournament, Earls Court
—17 JUNE	
2 JUNE	The Oaks
4 JUNE	Queen's Cup (Polo) Finals, Windsor Park
7-22 JUNE	Antique Dealers' Fair, Grosvenor House
10 JUNE	Trooping the Colour
12 JUNE	May Balls, Cambridge: Clare, Emmanuel, Gonville & Caius, Selwyn, Sidney Sussex, First & Third Trinity, Trinity Hall
13 JUNE	May Balls, Cambridge: Pembroke, St. John's
13-16 JUNE	Royal Ascot Race Week
14 JUNE	Guards Boat Club Ascot Ball, Maidenhead Magdalene May Week Ball, Cambridge
16 JUNE	Summer Balls, Oxford: Hertford, Queen's
19 JUNE	Commemoration Balls, Oxford: Balliol, Trinity & St. John's
20 JUNE	Commemoration Balls, Oxford: Magdalen, University
21-24 JUNE	Royal Counties Agricultural Society's centenary show, Windsor Great Park
26 JUNE	All-England Lawn Tennis Championships, Wimbledon
—8 JULY	
29 JUNE	Aldeburgh Festival, Suffolk
—9 JULY	
4-7 JULY	Royal Show, Cambridge
5-8 JULY	Henley Royal Regatta
6 JULY	Second Royal Garden Party
20 JULY	Third Royal Garden Party
24-29 JULY	International Horse Show, White City
25-28 JULY	Goodwood Races
29 JULY	Cowes Week (Fireworks Night, 4 August)
—7 AUG.	
8-12 AUG.	Royal Dublin Horse Show

SOCIAL AND SPORTING

Point-to-points (today) Exmoor at Bratton Down, Modbury Harriers at Wrangaton, Percy, W. Percy & Milvain at Ratcheugh, W. Somerset Vale at Nedge; (tomorrow) Cumberland Farmers at Dalston; (15 April) Albrighton at Wilboughton, Bedale at Bedale, Berkeley at Woodford, Burton at Burton, Crawley & Horsham at Storrington, Dulverton (East) at Venford, E. Essex at Marks Tey, Fitzwilliam at Waternewton, Glamorgan at Penllyn, Holcombe Harriers at Nab Gate, Hursley at Winchester, Mid-Kent Staghounds at Charing, Pegasus Club (Bar) at Kimble, Portman at Badbury Rings, Pytchley at Guilsborough, Quorn at Cropwell Bishop, Ross Harriers at Belmont, S. Berks at Tweseldown, Spooners at Kilworthy, Taunton Vale at Jordans, Tyndale at Corbridge, Vale of Clettwr at Pencader.

Quantock Staghounds Hunt Ball, 14 April, at Bagborough House (by permission of Lady Brooke-Popham).

Ponies of Britain Club Show, Ascot, 15 April.

Athenian Ball, 17 April, at the Savoy, in aid of the scholarship funds of Athens College.

Dance for Old Wykehamists and their friends, 19 April, Hyde Park Hotel, in aid of the Winchester College appeal fund. Tickets: 3 gns. (double) from Mr. M. W. Parkinson, Fearon's, Winchester.

Badminton Three Day Horse Trials, 20 to 22 April, at Badminton, Gloucestershire.

Ham Polo Club Ball, 20 April, at the Hyde Park Hotel.

Silver Arrow Ball, 20 April, at Grosvenor House, in aid of the Harrow School Clubs.

RACE MEETINGS

Flat racing: Newmarket, Manchester, today & tomorrow; Bogsides, Newbury, Thirsk, 14, 15; Wolverhampton, 15, 17; Edinburgh, 17; Epsom Spring Meeting, 18, 19, 20; Pontefract, 19, 20 April.

Steeplechasing: Cheltenham, 12, 13; Bogsides, 14, 15; Southwell, Wye,

17; Woore, 18; Ludlow, 19, 20 April.

GOLF

Scottish Northern Open Championship, Murcar, Aberdeenshire, to 13 April.

MUSICAL

Covent Garden Opera. New season. *Der Rosenkavalier*, 7 p.m., 18, 21 April; *Rigoletto*, 7.30 p.m., 22, 26 April; *Peter Grimes*, 7.30 p.m., 24, 28 April. (cov 1066.)

Royal Ballet, Covent Garden. *Giselle*, tonight, 15 (also 2.15 p.m.), 17 April; *Le Baiser De La Fée*, *Les Patineurs*, *Antigone*, 13, 14 April; *The Firebird*, *Les Patineurs*, *The Lady & The Fool*, 19, 20 April. All 7.30 p.m.

Sadler's Wells Opera. *Madame Butterfly*, tonight, 14 April; *Merrie England*, 13, 15, 19 April; *André Chénier*, 18, 22 April. All 7.30 p.m. (TER 1672/3.)

Royal Festival Hall. National Youth Orchestra, cond. Sir Malcolm Sargent, in the presence of the Queen Mother, 8 p.m. tonight. (WAT 3191.)

FIRST NIGHTS

Phoenix Theatre. *On The Brighter Side*, tonight.

Comedy Theatre. *The Tenth Man*, 13 April.

Royal Court Theatre. *Altona*, 19 April.

THEATRE

From reviews by Anthony Cookman. For this week's see page 107.

The Music Man. "... we happily gyre and gimble in the great sentimental waves that come creaming across the stage." Van Johnson, Patricia Lambert, Denis Waterman, Bernard Spear. (Adelphi Theatre, TEM 7611.)

CINEMA

From reviews by Elspeth Grant. For this week's see page 108.

101 Dalmatians. "... Mr. Walt Disney has made a triumphant comeback. This film is a pure joy. Dog-lovers will dote on it and I do believe cat-lovers will too." (Studio One, GER 3300.)

BRIGGS by Graham



GOING PLACES LATE

Aces in the pack

Douglas Sutherland

TIME WAS WHEN THE YOUNG MAN about town who took his duties as a débutante escort seriously needed to equip himself with no more than the membership of a respectable bachelor club in the vicinity of Pall Mall. Nowadays it is a different story. Fewer and fewer cocktail parties and pre-ball dinners are being given in private houses and no longer are débutantes jealously spirited away by their chaperones as the clock strikes 12. The common cry is "Let's go on somewhere" and it is the young man with the right club cards in his pocket who scores. Here then is my selection of the top 10 cards that no escort should be without.

The Milroy. The card with the top status rating. You should be at least on nodding terms with Paul Adam whose band plays there nightly. Top of the class if he knows your name. Card also gives admission to Les Ambassadeurs (say Les A.) for luxury eating indoors or on terrace.

The 400. Still the top rating club especially with Mums who remember Dads taking them there. Smoothly music and low visibility but considered "safe" by older generation for reason given above.

The Blue Angel. Noel Harrison holds informal and lively court every evening. The earlier you go the cheaper the entrance fee, but even arriving after midnight there'll be change from a fiver.

The White Elephant. Restaurant club only but definitely a place to lunch or dine if you want to impress her as somebody who knows his way around. For extra cachet book on evenings when there is an important first night. Top star rendezvous at less than star prices.

Fifty-five Jermyn Street. My tip for the club most likely to succeed in 1961. Owners are David and Virginia Hamilton. Late night licence with dancing to top rhythm band but also good for lunch and pre-theatre snacks. No entrance charge.

Chez Sophie. At three Green Street. Best intimate eat and dance club. Pocket handkerchief floor. Russo-Polish food and holding-hand-under-the-table inducing atmosphere.

Maisonette Club. Smart man-about-town meeting place especially in the evenings, but many of the older hands regard Ruby Lloyd's Sunday lunchtime session as the most civilized thing since the

invention of the toothbrush. Hard to find between Shepherds and the Bon Vivour but worth looking for.

La Rascasse. Best small club outside the square mile. Also hard to find (in Moore Street, opposite the Moore Arms). Dancing good, reasonably-priced food and plenty of not too Chelseaified atmosphere.

The Yardarm Club. Most original club, at present tied up at Westminster Pier but shortly finding a more permanent mooring by Hungerford Bridge. Bar and simple eating in nautical surroundings at impressively economical prices.

Siegi's. In Charles Street. Home from home for the luxury-loving. Quiet, good service and excellent food. No music or dancing but a good place to take her when you have something important to talk over and hang the expense. If you've been taking her round the other nine places all season you are bound to come to this point sooner or later.

Cabaret calendar

Quaglino's (WHI 6767.) *Viera*, international singing star.

Pigalle (REG 6423.) *Betty Hutton*. *Tony Bennett* opens 16 April.

Embassy (HYD 5275.) *La Martinique*, *Dinah Kaye* and *Gil Dover*.

Society (REG 0565.) *Yvonne Constant*, singer.

Celebrity (HYD 7636.) *Variety* bill with *Miko Mingo*, *Indian* dancer.

Winston's (REG 5411.) *Danny La Rue*, *Sandra Caron* and

supporting cast in *Winston's Merry-go-round*.

Astor (GRO 3181.) *Sonny Teale & Co.*, from Paris.

Gargoyle (GER 6455.) *The "Great" Robenpi* & supporting bill.

Colony (MAY 1657.) *Hutch*, songs at the piano.

Blue Angel (MAY 1443.) *Tessie O'Shea*.



Latest big name at the Talk of the Town, *Lena Horne* will be singing there until 13 May

GOING PLACES TO EAT

When shows run late

John Baker White

C.S. = Closed Sundays

W.B. = Wise to book a table

Brooke's, 15 Wardour Street (Leicester Square end). GER. 4477. C.S. This is a new answer to the problem "where can we go before, or after, the theatre or cinema?" and without having to fuss about the time or worry about the cost. The layout of the restaurant is fashioned on the saloon of a large luxury yacht. The cooking is good, and one can eat plainly and well for less than 20s. Open from 12 midday to 12.30 a.m., with a supper licence to that time. Service swift and friendly.

Carrousel, 101 Edgware Road. This new restaurant should be useful to those who want to eat late at night or early in the morning. It opens at 7 p.m. and stays open to 3 a.m. or later. There is a minute dance floor and a gipsy trio. The décor is modern but pleasant, the lighting subdued. Prices are reasonable.

An omelette costs 4s., curried *scampi* 10s. 6d. or a goulash 9s. 6d. When I was there a six-day, 7 p.m. to 2 a.m. licence had been applied for.

Gow's, 37 St. Martin's Lane (near the Coliseum). TEM 0615. C.S. In some respects this restaurant is a much-needed throwback. It has the noise, bustle, laughter and mixed company of a pre-1938 chop house. Your neighbour on one side may be drinking champagne, and on the other a pint of bitter; both will seem equally happy. The fish and the steaks are up to the standard set by Gow's long ago. Allow 15s. to 18s. for food and you will go away contented. Significantly Gow's is popular with visiting farmers as well as London businessmen. W.B.

Trocadero Grill, Shaftesbury Avenue. (GER 6920.) The high quality of the food and service here

are so well known that they need no praise from me, but two outstanding wines I drank there recently are worthy of mention. They are a 1958 Pouilly Fumé, which was matched to a *Soufflé Homard*, and a 1950 Château Mouton Rothschild with *Chicken à la Kiev*. Satisfaction was complete. W.B.

Alberts, 53 Beak St., W.1. (GER 1296.) C.S. Restaurants come and go, start well and finish badly, but for something over a quarter of a century Alberts has been consistently good. There are no frills on the décor; the money and care go into the cooking. W.B.

Travels in Spain

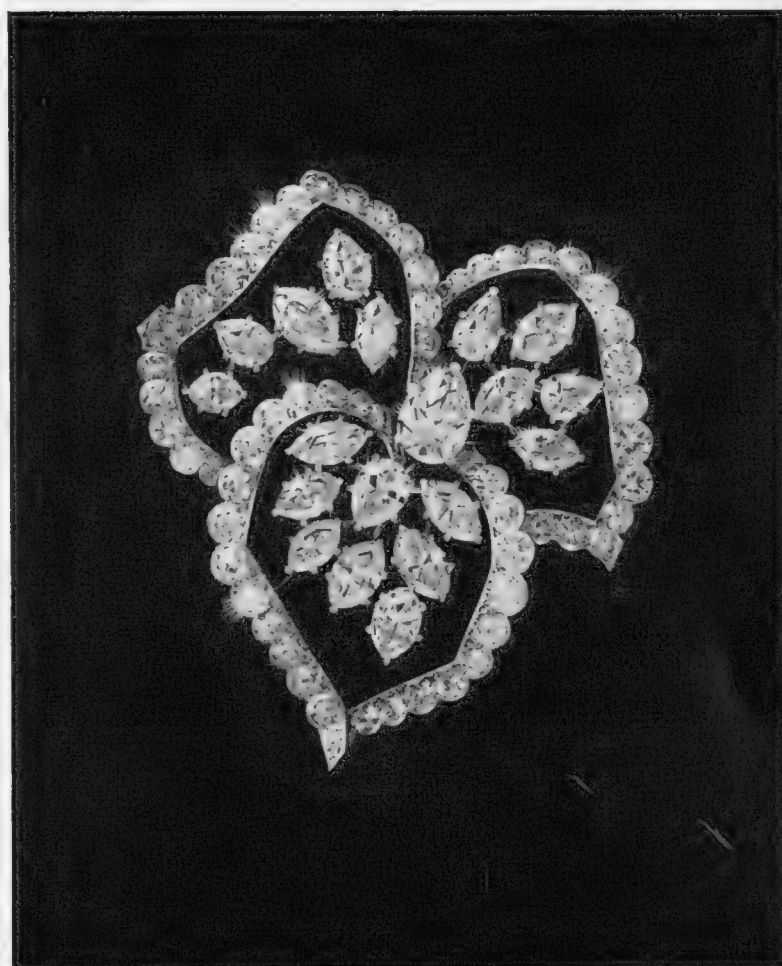
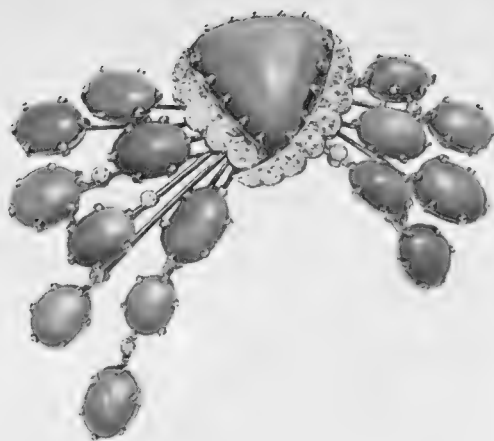
Continuing my tour of Spain I reach Madrid, where for choice I would visit one or more of the following:

Horchel, Alfonso XII. For as long as I remember Horcher has been a name to conjure with. Its cooking is certainly among the best in Spain, even if it is expensive by Spanish standards. The service has a finesse and panache rarely found today; it has its own wines. The clientele is largely rich Americans and Germans. **Casa Botin**, Cuchilleros 17, was founded in 1725, and its specialties

are sucking pig and roast lamb. It is worth a visit. **El Fugon**, off the Velazquez, is the grillroom of the Wellington Hotel, and first class, especially for fish. The hotel's restaurant is also good. **The Ritz** is a remarkable survival of Edvardian grandeur and the food is quite good, but do not expect to see Spanish high society there nowadays. W.B. at all of them. And a hotel in which to stay? My choice is the Wellington, Velazquez 8.

Wine note

What is vermouth? Hippocrates started it all by infusing honey and herbs in his wine. In the 17th century the Germans infused Rhine wines with the *wormut* shrub, but it was not until 1786 that anything like the vermouth of today came on to the market. France and Italy are its main sources. The art lies in the correct blending of wines and their infusion with anything up to 40 herbs, flowers and spices. The infusion process usually lasts three weeks, when the wine is drawn off and matured. Noilly Prat, which has been made since 1813, is blended and aged for five years before bottling. Vermouth is useful in the kitchen as well as in the cocktail cabinet, especially in fish dishes.



Cartier Ltd





PHOTOGRAPHS: J. ALLAN CASH

FLORENCE: shops on the Ponte Vecchio

GOING PLACES ABROAD

Take a car to Tuscany

Doone Beal

CONSIDERING THE NUMBER OF people who want and are prepared to pay for them, it is odd how few hotels there are in Europe that are primitive of situation but sybaritic of comfort; that manage to catch on the wing something between the rustic and the luxurious, or rather combine them both without the disadvantages of either. Simple pleasures are, as Oscar Wilde pointed out, the last refuge of the complex, and it is for this public that Madame Nina Bertuzzi has created, rather as a labour of love, the Club Torre di Calapiccola, on the Argentario peninsula. The comfort of the bedrooms is exquisite and indeed an essay in décor, with each room differently done and an interesting use of local tiles, cane work, antiques and gloriously coloured cottons.

But the whole art has been to create an establishment that houses and dines 80 people without any feeling of an hotel. It is far more like living in a private villa, but being well looked-after. Spread over some dozen tiled cottages centred around an old Saracen tower, it is all corners and patios and alcoves, with a separate entrance, balcony and bathroom to each room or suite. It is haven indeed to victims of grand-hotel agoraphobia. The only other place I know which approximates to it is Round Hill, Jamaica, and the coincidence goes further in that the two places share the same Italian chefs, who must enjoy a pleasant existence indeed, wintering in Jamaica and spending the summer in this most lovely part of Tuscany.

The coast rather resembles the Amalfitan one, dropping from a height down to the sea in a series of scrub-covered hillocks and olive terraces. Calapiccola is intended to be a self-contained resort, with—by this summer—its own boutique and hairdresser's, and a private beach down below from which you can hire boats for underwater fishing, for sailing, or simply to paddle a few hundred yards round into the next cove and—very likely—enjoy it to yourself. Reckon to spend around £4 a day, more if you hire a boat. Children are discouraged, and TV (the scourge of many an Italian hotel) is appropriately restricted to a nicely decorated upstairs room.

What with the still genuine fishing village charm of both Porto Ercole and Porto San Stefano, and the rest of the Tuscan archipelago, including Giglio, to explore, I have been hedged between cajolery and threats not to tell too many people about this so-far-enchanted bit of the Italian coast. It has all the makings of another Capri. Already a well-heeled writers' and painters' colony exists and is expanding into converted or newly built villas, and another hotel is being built. But in travel agents' parlance, it is certainly not "developed" yet, and even when it is, it will be hard to spoil it visually because the coast is so sharply and frequently indented that it is, so to speak, self-concealing. The peninsula is linked to the mainland by a solitary road running out on a spit of land. It is only 2½ hours' drive from Rome, and is also within an easy day's motoring of Florence and Siena. But one does

not think in terms of time when motoring through Tuscany; the pleasure is indeed to travel, and never mind when you arrive.

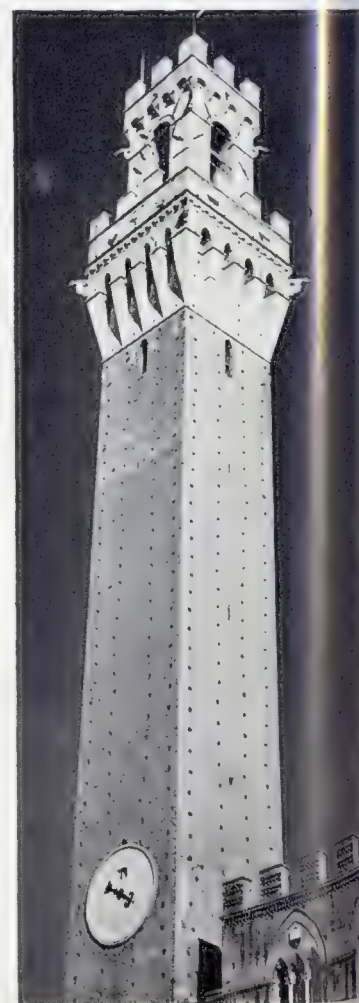
Holding myself in check from an uninhibited rave about this, to me the loveliest and most interesting part of Italy, I still say that the choice of places to see and how to get to them is dazzling. For example, the road that leads directly inland, via Orvieto and Perugia, and on to Assisi. Taken slowly, you'd reach Assisi at that most perfect of all times to see it, in the early evening. Then you might motor up the Tiber valley and drop down into Arezzo from the glorious heights to the east of it. Arezzo with its old, upper town so completely unspoiled, its churches, its market, its Piero della Francesca, has long been a favourite of mine and the Graverini hotel there is friendly and civilized, with excellent food.

From there, I should be torn—but blissfully—as to whether to go north, via the monastery of La Verna (seven different chapels full of Della Robbias) and Vallombrosa, to Florence, or instead, to take the beautiful road over Monte San Savino to Siena and then a long loop along secondary roads which take in Volterra, San Gimignano and Certaldo. If you can afford yourself the luxury of time and distance, this question of approach to any lovely city is important, and Florence ought, ideally, to be seen first from the heights of Fiesole—which argues in favour of Route number one. But then I'd hate to bypass the Certaldo road, even though it leads to Florence through some tedious and unspectacular suburbs.

Whatever you do, a car is an essential to enjoy Tuscany. Even its most remote hill-town accommodations are adequate and hospitable, and there is no need to make rigid plans; incidentally the Italian Guide Michelin is a great help with both restaurants and hotels. You can take your own car by train to

Milan, or hire one either in Rome or Pisa. Alitalia now fly DC8s from London to Rome direct on five days a week, in just over two hours point to point, and have their own car hire service which can be fixed up in London. Alitalia also fly direct from London to Pisa for £31 11s. the mid-week night flight return. They hope to use Caravelles even on the night flight but that depends on London Airport's residents.

SIENA: The Mangia Tower



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THE TATLER 12 APRIL 1961

THEY MAKE THE SEASON

Go with a
SWING

PHOTOGRAPHS: DESMOND O'NEILL

The Season's most-seen face belongs to Tommy Kinsman, whose band is automatic first choice for any social occasion with music. Often plays three engagements a day. At the silver wedding party of Lady Doris Vyner he had King George VI playing the drums, the Queen Mother singing "Civilization" and everybody doing the conga (the party lasted seven hours beyond schedule). His Rutland Gate flat has a roof overlooking Hyde Park, and he sometimes breakfasts there after a late night. First a banjo-player, he once played the Hammersmith Palais opposite the Original Dixieland Jazz Band



THEY MAKE
THE SEASON
go with a
SWING



The Season's most-heard voice belongs to Mr. Harold Dean (*opposite*), who wears out one red tailcoat a year in the cause of announcing at anything up to two functions a night seven nights a week. Aged 71, he has been a toastmaster 45 years, and says receptions are now much briefer—in 1924 he announced for 105 minutes nonstop, at a party for 1,500. Usually remembers people he has announced before



If the do is in a marquee, the marquee probably came from the firm Mr. R. D. Hilton heads in his early-Georgian office in the Old Kent Road. John Edgington's, who decorate the Mall for royal visits and weddings, solve such problems as a coming-out dance for 300 in a country house with room for only 100. Mr. Hilton comes along with his sketchbook, and his tentmakers rig up a floral pavilion or a Venetian ballroom in the grounds



The grey toppers without which Ascot is unimaginable are already being readied in the stockroom of Moss Bros., one of whose directors was once greeted at the course with, "Taking stock, Harry?" The Season is the peak of their famous hiring business



The Season's most-sat-on chairs certainly come from Searcy's, the party people, who sometimes cope with ten weddings, ten cocktail parties and a couple of balls on one day. Mr. F. R. Moss, warehouse manager, here checks a load going to a country deb dance. Food, wine and waiters follow later



Much-sought-after banqueting manager is Monsieur (Robert) Pagot of Claridge's—his father was head chef there—who faces the season fortified with a new dance floor in his ballroom. His wife and daughter in Nice haven't a hope of seeing him before August, but then they never do

THE SPRINGTIME BALL

... at the May Fair Hotel was a new fund-raising venture by the charity committee of the Charterhouse Clinic. It ended a lapse of 23 years since the first ball in 1938 when the clinic was built. The Duchess of Gloucester was this year's guest of honour



Miss Ann Lloyd-Davies





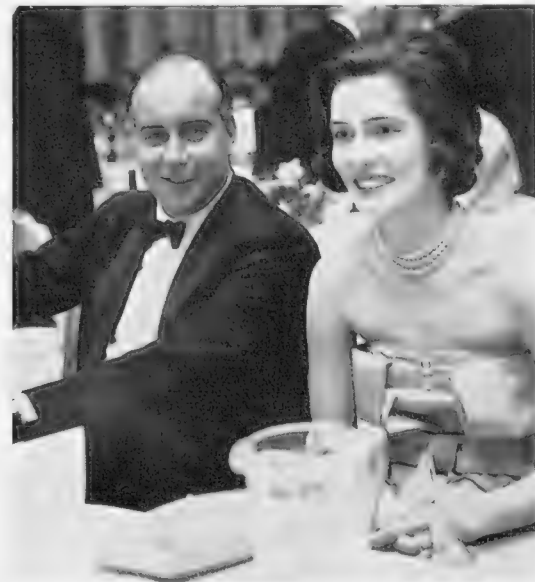
Mrs. Robie Uniacke



The Duchess of Gloucester (centre in the picture left) watched Noel Harrison in the midnight cabaret



Major Stewart-Wilson, Miss Christine Cobbold, Miss Patricia Rawlings and Viscount Chelsea



Mr. Euan McCorquodale with Mrs. Ronald Ferguson, chairman of the ball committee



Queen Victoria

WAS

THE PRINCE CONSORT died 100 years ago this year, and so began the widowhood that gave rise to the notion of Queen Victoria as a humourless tyrant, living in a crypt of self-pity. The notion, I believe, is a legend. Everyone I have met who knew Queen Victoria has insisted on her delightful laugh. Her grandchildren always recalled the jokes they shared with her during their afternoon drives. She disliked what she called a "Sunday face."

A melancholy narrative can easily enough be built up by a biographer. He can start with the years of estrangement from her mother, until the young Queen found out why she had been kept such a prisoner as a child—because her mother believed that the Duke of Cumberland had been responsible for poisoning Princess Charlotte, and feared the same fate for her child. Only a few years ago, I learnt from one of her descendants that the Duchess of Kent was so afraid for her daughter's life that she had her food tasted before every meal. The biographer can begin with this gloomy story and then, quite legitimately, dwell on the later years of the Queen's sorrow, after the Prince Consort's death, and continue the black-edged theme to the end. But he can also sort out the neglected theme, of Queen Victoria's love of entertainment; her merriment during the first years of her reign, when she sometimes danced all night, until dawn came to the gardens of Buckingham Palace; and that delightful laugh, which also continued to the end.

So I have been glad to find in two recent books material that helps to dispel the mournful legend. Letters written by Victoria, Princess of Prussia—who described her 71-year-old grandmother at Balmoral laughing "till she was red in the face"—form the basis of one of them: *Queen Victoria at Windsor & Balmoral* edited by James Pope-Hennessy. In the other, *Lady Lytton's Court Diary* (edited by her granddaughter, Mary Lutyens) Lady Lytton writes of picnics at Balmoral "by the Bridge of Dee" and how delighted she was because there was "chaff and no stuffiness." She noted that Prince Arthur, Duke of Connaught, was not above reminding his mother "with a hearty giggle" that he "always thought Arthur's Seat was named after him because he sat there as a child."

All gentle, in terms of the uninhibited frankness of our day; but in terms of the age, the fun was there, and Lady Lytton wrote of the Queen when she was 76 years old, lame, and no longer able to read a book: "She is probably happier now than she has been at any time since the Prince Consort's death." Then—"the beautiful smile broke across her face in the wonderful way it does."

Unfortunately, Lady Lytton was not present during

three delightful episodes at Balmoral. In October, 1896, when the Czar and Czarina were staying with Queen Victoria, Mr. Downey came to photograph them all with the "new cinematograph process" which, as she wrote, made "moving pictures by winding off a reel of films." The Queen was fascinated. To provide a little action, she walked "up and down" the terrace, with the "children jumping about." Then there was the morning when Prince George led his grandmother down to the terrace to teach her to throw the boomerang he had brought from Australia; and the evening after dinner when he rolled back the carpet and induced her to lean her stick against the chair and join the young ones "in a nice little dance."

The *Court Diary* brings out one more theme of which there is ample proof—Queen Victoria's humble concern for poor or uneducated people. Of the day when "there was a great gale," Lady Lytton wrote, "I was to drive with the Queen . . . She asked if it would hurt the horses or coachman, but never thought of herself." This concern was the root of her almost eccentric tolerance for the misdeeds of servants: though there were often "sad cases of drink" among her domestic staff, she was reluctant to punish them. I am reminded of the story of the tipsy lamplighter at Windsor, who fell down the steps and started a small fire. When the report of his sin was placed before the Queen, she wrote "poor man" in the margin.

When she was young, Queen Victoria had sung "quite charmingly", and until she was old she would sometimes sing after dinner while one of her ladies played on the piano. But more often in these later years, professionals came to entertain her. In August, 1899, "Albani and Rumford sang beautifully in the evening," and Lady Lytton wrote ". . . it is always luxurious to sit comfortable in a drawing-room with good music." Earlier in the year, Clara Butt had come to sing, and it was "nice to see the Queen at a party and she enjoyed it and was so keen, and it was quite a treat for us all and the stand-up supper after was so nice as one could move about." There is an amusing and human footnote to this story: the Queen had advised Clara Butt "to bring a smelling bottle . . . in case the room gets too hot."

Nor was the Queen as prim in selecting her entertainers as might be supposed. At the height of her fame (for her acting but also for her amours) Sarah Bernhardt was summoned to perform for Queen Victoria at Cimiez. She gave "a lovely little piece, in the drawing-room." At the end, when she was presented, "the tears were rolling down her cheeks with emotion." The Queen expressed the hope that she was not tired, and she answered, "*Cela m'a reposée.*"

“Queen Victoria is abused

Because she said “We’re not amused”.

No one knows the joke they told;

Perhaps ’twas dull and rather old . . .”

During seven years living at the deanery in Windsor Castle and doing research for his biographies of Queen Victoria and her husband the author of this article (and the jingle above) met many relatives and courtiers who had known her. Hence this revised view

amused

BY HECTOR BOLITHO



As the contemporary caption-writer respectfully put it: “Her Majesty’s gracious smile (INSTANTANEOUS PHOTOGRAPH FROM LIFE).” This picture and the diamond jubilee medallion opposite are from the Radio Times Hulton Picture Library

All the way through Lady Lytton’s diary of these days in the autumn of the Queen’s life, the story is laced with episodes of happy amusement. “In the evening we had a cheery ladies’ dinner and some music. Princess Beatrice plays well. . . .” Then, another evening, “Princess Beatrice said she could not bear Poetry and the Queen said, ‘Oh, I like it very much.’” Lady Lytton asked, “Which was

your favourite poet, Mam?” and the Queen answered, “Oh, certainly Scott.”

But the talent for being entertained and amused was not all purely “cultural.” The story of the Queen’s secret visit to the circus at Olympia, in 1887, is well known; when she ordered that her eldest son was not to be told of the escapade beforehand. This willingness to be lighthearted did not abate: as late as August, 1899, the Queen went to a fête at Carisbrooke on the Isle of Wight. The sports included a “cycling gymkhana,” and a “bill posting” race, “open to both ladies and gentlemen.” The competitors had to “ride up to a swinging board, paste their bills on the board, and ride back to the starting place.” Nobody can refute my argument that Queen Victoria was amused when we read that at the age of 80, “this competition . . . made Her Majesty smile very much.”

Nine days later she went again to the “sports.” (It must be remembered that she had only 17 months more to live.) This jolly event, in the Field at Osborne, was to celebrate the anniversary of the Prince Consort’s birth. The occasion might have been expected to sadden the Queen: instead, she “asked the people to dance and she watched it with pleasure.” Then, in the evening, there was a “nice band . . . and some people to dinner.”

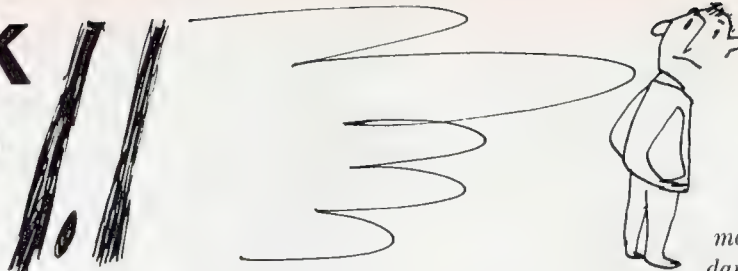
Lady Lytton was a discreet courtier and her diary and letters miss out a story that, to me, proves not only Queen Victoria’s blunt honesty, but also her sense of humour. Fortunately, Lady Lytton’s granddaughter reminds us of this episode, in her beautifully edited book. It was in July, 1897, after a ceremony during which the Queen received 100 bishops. As they were driving home, Queen Victoria said that it had been “a very ugly party.” Then: “I do not like bishops.”

Lady Lytton “nearly fell out of the carriage in surprise and horror.” She pleaded, “Oh, but your Majesty likes *some* bishops.” (According to one version, she then mentioned Dr. Randall Davidson, afterwards Archbishop of Canterbury.) The Queen answered, “I like the man but not the bishop.”

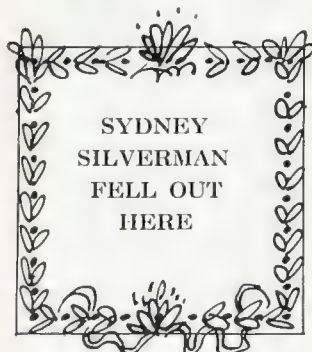
It was an answer worthy of the old sovereign who still waits to be understood; who suggested that “poor innocent divorced ladies” should be invited to Court, and who shocked the Sabbatarians by insisting that bands should be allowed to play in the parks on Sundays—a daring innovation in its time.

It seems unfair to go on blaming the Queen as the creator of the woolliness and primness that we associate with “Victorianism.” Perhaps it was really our own, rather stuffy, great-grandparents who were *not* amused.

Mark the spot



Those little blue plaques recording the domicile of the eminent dead are all very well in their way, but wouldn't Seasonal visitors like to be reminded of more contemporary contributions to history? There are spots all over the country where the most stirring social incidents stand in danger of being forgotten. For example ...



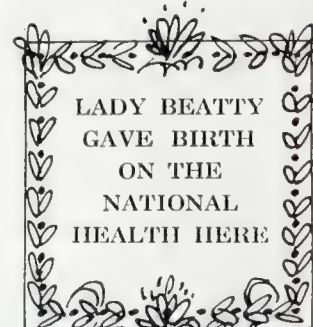
On the road from Aldermaston. Colour: Elastoplast pink



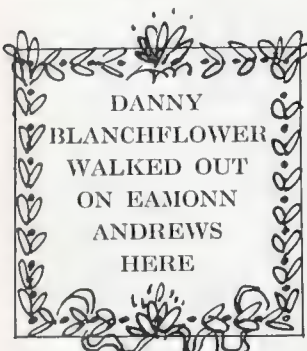
No. 10 Kensington Palace. Colour: royal blue



London Airport tea room. Colour: milk white



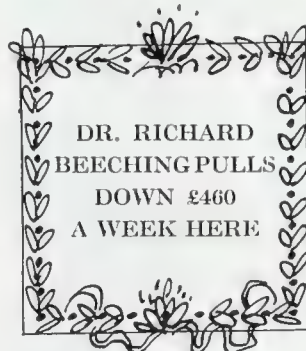
Westbury Maternity Home, Newport Pagnell. Colour: baby blue



B.B.C. Television Centre. Colour: Irish green



Outside the Old Vic. Colour: heat it and see



British Transport Commission H.Q. Colour: anything in Dulux



On the pavement of Barton Street, Westminster. Colour: forever amber



Outside Wyndham's Theatre. Colour: Guinness black



Marks & Spencer in Oxford Street. Colour: Côte d'Azur blue



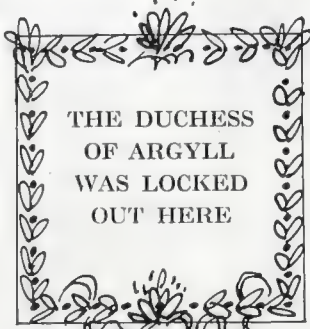
Hampstead Heath. Colour: sleeping-bag beige



Chelsea Flower Show. Colour: hypo-brown



Station Approach, Wandsworth. Colour: blush pink



Inveraray Castle. Colour: Campbell tartan

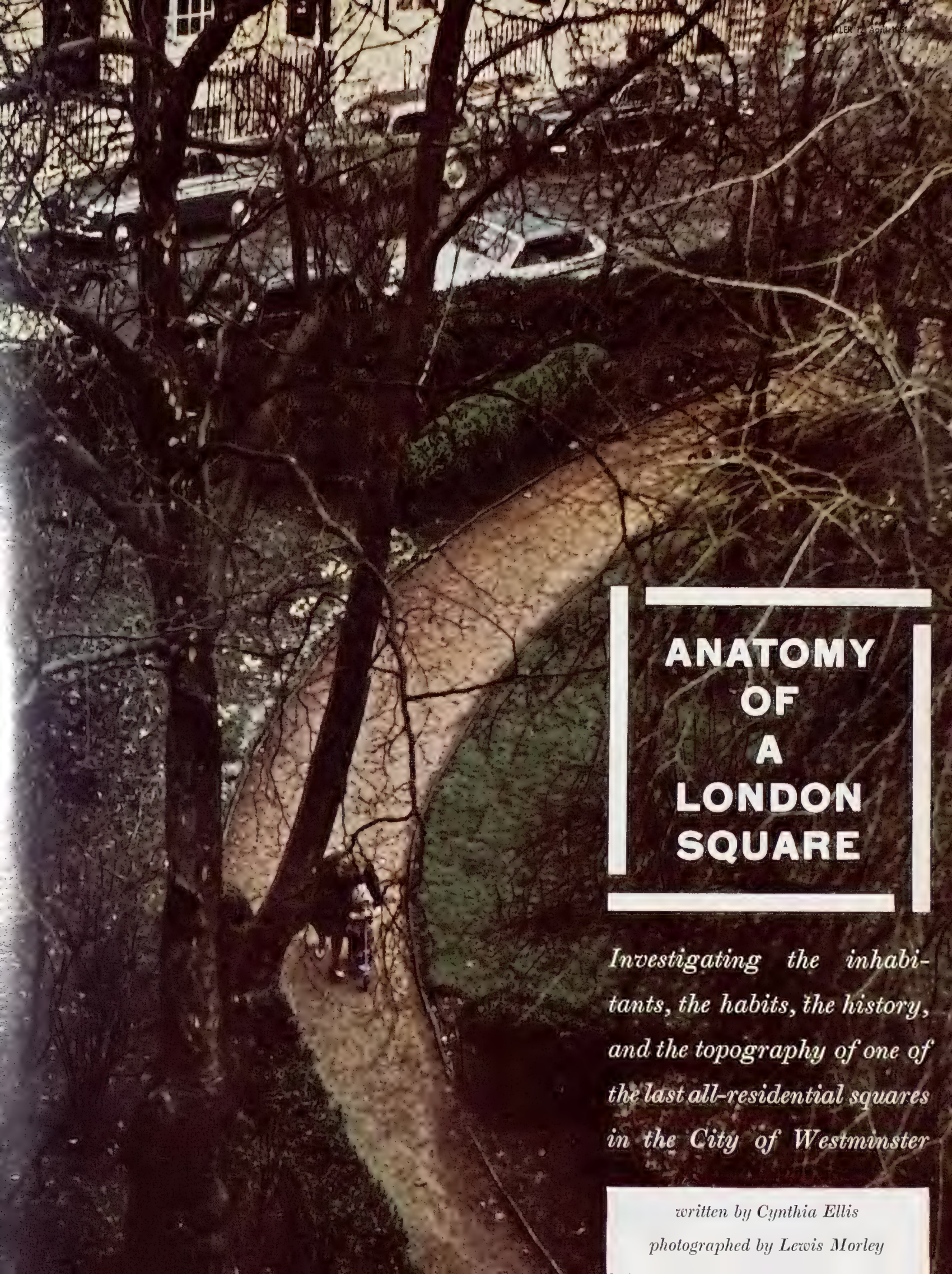


Outside the Ministry of Defence. Colour: Polaris grey



The Norwegian Barn, near Elstree. Colour: Ice blue





ANATOMY OF A LONDON SQUARE

Investigating the inhabitants, the habits, the history, and the topography of one of the last all-residential squares in the City of Westminster

written by Cynthia Ellis

photographed by Lewis Morley

TO the south the buses pound down Brompton Road, and to the north the big black cars pull in and out of Embassy gates. Between is a teacup full of quiet well-being: sparrows in the trees, cats safely enclosed on area steps; polished door handles and the gloss paint of early Victorian façades. Montpelier Square rests happy in the thought that it might easily be taken for late Georgian.

Some centuries ago the water-splash that used to enliven the road between the present sites of Harvey Nichols and the Hyde Park Hotel was first spanned by the Knight's Bridge, and the forest receded to Fulham. For decades after this there were only two recorded suspicions of impropriety in the domestic seamliness of Knightsbridge. One was the short-lived endeavour of an elderly lady to open a breakfast room for society profligates on a menu of asses' milk. The other was the reputation of a local church (now destroyed) as a southern Gretna Green, where

No. 35: *The home of Lord & Lady Killearn. Retired from a life of old-style diplomacy in China, Egypt and Singapore (as Sir Miles Lampson, he was behind the tanks that besieged Farouk's palace in 1942), Lord Killearn now legislates diligently both in the Lords and as chairman of the square's Garden Committee*



assorted characters within the bonds of affinity, or without documents, might be wed in secrecy by the local priest.

Into an atmosphere otherwise heavily decorous were born, around 1840, the three squares—Trevor, Brompton and Montpelier. Montpelier Square was named, in the current spa idiom of Cheltenham and Brighton, after the Languedoc town of Montpellier, losing one "l" in the Channel crossing. It is said to have an especially healthy air, standing as it does on a ridge of clay with a southern slope—but perhaps this was an invention of the speculative builder.

Nineteenth-century London historians, plagiarizing earnestly from each other in the hopeless search for colour, name the most interesting occupants in the 1840's and 50's as the illustrator Fairholt and the bankrupt William Morris group. Disappointed by the historians and with a healthier relish for the savoury, the present residents say the square started life as a colony of *demi-mondaines* loosely connected with the officers of the nearby Wellington barracks. The Iron Duke housed his horses round the back, and his men their women in the front.

Later, a large unnamed Knightsbridge store, the predator of this particular residential jungle, bought up the houses on the east side and crowded them with Welsh sweated labourers to work on their products.

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ANATOMY OF A LONDON SQUARE

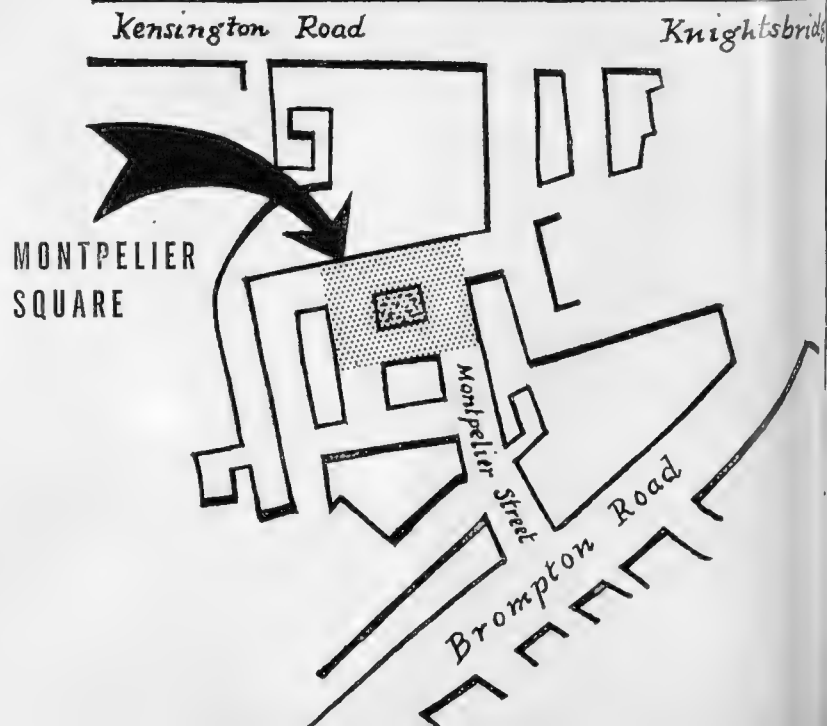
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Short of income, or so it's said, these girls too took up the local trade.

The square reached the height of its profession with the arrival of Skittles, the most gracious horsewoman of the century, the mistress of a select and titled few and the life-long friend of the Prince of Wales. The Sunday afternoon parties of *The Girl with the Swansdown Seat* were unsurpassed. By the turn of the century respectability had come down like a fog over the square; and, as though to confirm its new character, Galsworthy chose it as the setting for the *Forsyte Saga*.

From that time, while its neighbours Brompton and Trevor have declined in status—the one to become tainted by the commerce of Brompton Road, the other overwhelmed by skyscrapers—Montpelier Square has steadily risen in the property market. Today it stands socially higher than it has ever done before. Its houses have become, after those of Chelsea Square, some of the most sought and least often found of southwest London. Because they are modest and well

CONTINUED ON PAGE 91



No. 8: *Besides his contemporary patio, Arthur Koestler (opposite) has a panelled top-floor study which has been duplicated exactly in an Austrian mountain village. He writes six months of the year in each study, but likes continuity. The square has been the birthplace of three of his books; it will soon see a fourth: The Act of Creation*



No. 42: *A tortuous house full of ancient treasures, wickerwork and a suspicion of burning joss-sticks. Elsa Vauvrey works in a towering studio on strong semi-abstract paintings for exhibition at the Redfern Gallery*

No. 31: *Draped curtains at a newly-installed bow window and an old wistaria over the door set a tone of lush Victoriana; red velvet, wax flowers, lacquered papier mâché inlaid with mother-of-pearl. It's the home of Peter Hall, Stratford Director, and his wife Leslie Caron. "We're both decadents"*

No. 23: *From this window Mrs. Elliot Druce has watched the arrival of nearly half a century of springtimes—and the departure of the muffin man. She ate caviar in pre-revolution Russia; came to the square with her husband in 1914 and is now its acknowledged doyenne*





Impression by William Papas

ANATOMY OF A LONDON SQUARE

continued



No. 5: *A flat-living bachelor girl in a world of freehold families, Tessa Diamond is South African—the inventor and writer of Emergency Ward 10. Now working on an African theme between television script commitments: “If I could write one really good play . . .”*





MONTPELIER SQUARE.

W. G. Sebald.



No. 25: Carefully chosen as "a quiet backwater, an undisturbed dead-end," this corner house has been the home of Sir Edward De Stein, president of Gallaher Ltd., and his sister, Miss Gladys De Stein, for 34 years. Their second home is Lindisfarne Castle on Holy Island



No. 19: Eight years running an Essex pub (his book *Come Landlord* among many others) have vested Mr. & Mrs. Tom Girtin with a humorist's as well as an historian's view of square life. Their collection of great-great-grandfather T.G.'s watercolours will be loaned to the Royal Academy soon

proportioned, few of them have been splintered into flats. Too small to be grand in the 19th century, they have been saved in the 20th from the indignity of conversion.

Since the Duke of Bedford planned the first London square of Covent Garden in the 17th century and the landed gentry took to square-living in the season, the inextricable grace of this architectural tradition has helped to determine London's character. Bloomsbury grew quietly round its bushes; Mayfair and Belgravia established themselves with more self-conscious pomp. Now it is only the little squares, trapping their padlocked plots of green behind wire fences, that have held out against the boarding houses and the banks.

The tempo of life in Montpelier Square is slow and traditional village. Cat-owners speak to cat-owners; dog-owners to each other. The oldest

CONCLUDED OVERLEAF



No. 3: *Mr. & Mrs. Anthony Bryden-Brown (he is a perfumier, she a racing driver from America) and their daughter Mary, with pets and much-discussed new porch lamp—the outward sign of an inward and absolute conversion*

ANATOMY OF A LONDON SQUARE

concluded

inhabitant, resident in the square since the First World War, is given the respect due to a squire. The Garden Committee, administering common land, is a kind of Anglo-Saxon witan.

As in a village, gossip is more noticeable than solidarity until some threat from intruders unites the group to sign petitions over glasses of sherry and forestall the projected shop or garage. Rare newcomers are watched covertly until it is clear that they do not intend to paint the exterior in bilberry stripes; they are then hospitably received.

It is the footsteps of its inhabitants that trace the anatomy of a London square. Montpelier lives around its garden, enclosed and exclusive to key-holders, and its forum is the local, the George IV. Of the two pubs in the neighbouring streets, one is considered a substitute for the George, the other unaccountably but traditionally *not*. Nerve centres: the meeting place of the Garden Committee, the nearest department store, the local shopping market of Montpelier Street (inadequate but forgiven). The eccentric old pharmacy, that used to have a haphazard window display of objects that more bashful chemists hide on dark shelves, was treated with protective tolerance. Now its owner, Giles, the walking gazette of square life, is dead and the shop is closed and dusty. The last link with the 19th century has been broken and only the lamp-lighter, who comes round at dusk to prime one or two recalcitrant street lamps, serves as a reminder.

On summer afternoons, the prams and their attendant nannies come and go on their daily walk to Peter Pan; the Harrods van purrs on its rounds. Neatly anonymous front doors reveal nothing at all of the wild diversity of people and fantasies that exist behind the demure façades. Now and again the net curtains at sash windows are lifted back to allow an outward glimpse of the Queen's green Rover as it draws up at No. 12, but for the most part Montpelier Square goes quietly about its own business, to the chink of blackbirds and teacups.

No. 6: *A home of nursery teas and teddy bears. Victoria (mounted) and Sophie exploit the limited mysteries of the Square garden on sunny afternoons.*

Mother (in the picture) is Belinda Bellville the Motcomb Street couturière. Father (out of it) is T. D. Whately, in advertising





The audience joined in the choruses helped by the song sheets that are traditional to the Players



Tennis players Mr. & Mrs. Mike Davies Mr. Jo Grimond, M.P., & Mrs. Grimond Cricketer Mr. Ted Dexter and his wife

An evening at the MUSIC HALL

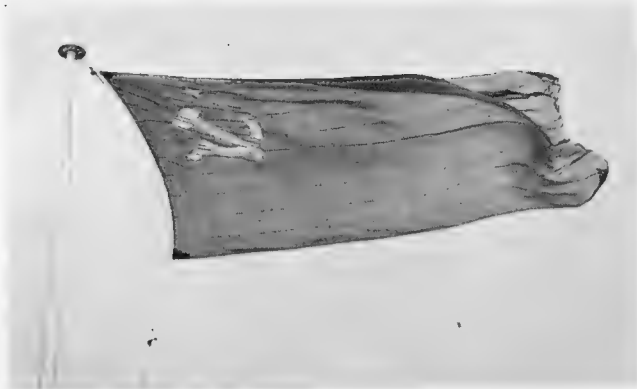
Mr. Don Gemmell "Our Chairman" announced the turns from his stagerside box



Sportsmen were guests underneath the arches at the Players Theatre for a charity performance of Victorian revels to help the Sunshine Homes

Lord Aberdare (an expert on real tennis) & Lady Aberdare





The Soviet flag was flown over the stands



The Earl of Rosebery



GRAND (INTER)NATIONAL



With Russian entries added to the French and Irish, and names like Wily Oriental, Carrasco and Jimuru, Aintree had a cosmopolitan flavour. And the revised jumps did little to threaten its claim to be the world's most formidable steeplechase. PHOTOGRAPHS: TOM HUSTLER



Miss Miranda Doughty-Tichborne and Mr. Christopher Motley, who marry in June

Front-row spectators: Mr. Roger Gibbs and Mr. Michael & the Hon. Mrs. Pakenham



Before the race, the winner, Nicolaus Silver in the parade ring

In the crowded stand Mrs. Bernard Sunley (in checks) watches the race, in which her Clear Profit came third last year

Of the 35 starters (below, left), 14 completed the course, Nicolaus Silver (below) won by five lengths, beating last year's winner, Merryman II, and O'Malley Point



Mr. Robert Morley had a sentimental bet on Oscar Wilde. Left: Mr. Fred Rimell and Mr. Jeremy Vaughan, winning trainer and owner, were interviewed for television. TV cameras, their aerisals and the advertisements well placed to attract them dominated the landscape

LORD KILBRACKEN

Migrants in new feathers



Anybody in doubt about when the London Season has started can tell by observing the sudden invasion of Americans. Almost any week now the signs will be unmistakable. Advance parties of skirmishers, heavily disguised but clearly recognizable, have already been sighted in Piccadilly and Soho, spying out the ground and sending back their sighting reports to Washington, New York and Oshkosh, Wis. There can be little doubt that the arrival of the main force is imminent.

Not only London, but all Europe, I am able to report, is prepared for them—or thinks it is. The clip joints and tourist traps in a dozen capitals have all been newly baited. Only a word is necessary for prices in certain hotels to be raised by 30 per cent. In *prix-fixe* restaurants, the *prix* is getting less *fixe* and more fixed every day. The predators imagine that they are on

the point of enjoying their best-ever American season. I wonder if their easy hopes are going to be justified?

Few seem to have noticed that a whole new genus of Americans has begun to discover Europe. They form each year an ever-higher proportion of the total number of transatlantic visitors, till now they are becoming predominant. The free-spending, free-loading days are becoming a thing of the past. Oh, there will still be the movie moguls, and the eminent pork-packers, and the oil tycoons, with bulging wallets and keep-the-change tastes, who seem to make a point of paying too much for everything—and who incidentally spoil the market for their less-well-endowed compatriots. But the average American tourist is a different creature from his counterpart of five years ago.

I suggest it's time for the would-be exploiters to take note of this, or they may be in for a few nasty surprises in the *next* five years. The change has been so gradual that it has hardly been perceptible.

It now costs little more than £100 to fly the Atlantic and back. This, combined with ever-higher pay-packets in the States, has opened up the chance of "doing Europe"—whether in fact they decide to do it or not—to tens of millions of ordinary men and women who would once never have dreamt of it. (It has always been cheaper by boat, if you travel tourist, but many would be unwilling to spend 10 days of a precious summer holiday floating in mid-Atlantic.) Consider, for example, the hypothetical case of a dashing New York stenographer who earns, and deserves, \$100 a week.

During her month's holiday here, she will probably expect to save £50 on general expenses owing to the lower cost of living. She would probably have spent 20 or 30 dollars on fares in the States anyway. So it will cost her only £35 more—just about one week's wages—to spend her vacation in London or Paris than it might have cost her if she'd stayed in America. (If she had been thinking ambitiously in terms of Florida, Europe can easily turn out to cost much *less* in the end.) And, with most airlines offering *Fly Now, Pay Later* terms, she can buy her air ticket by instalments anyway.

So, one fine evening, she arrives at her decision: "I'll take me a trip to England." It is done more nonchalantly, it seems, than her opposite number in London might think of a trip to Paris. But she will then proceed to calculate, to the last dollar, how much the trip will cost. Everything has to be worked out in advance; and it becomes a point of honour not to exceed that budget, to walk a mile in Paris if a fractionally better exchange rate is available when you get there, to dispute the last penny on the predestined, prearranged hotel bill. She has heard about the naughty tricks all wild Europeans are supposed to play, and her greatest desire is to avoid being duped.

She usually succeeds—as do thousands like her, of all ages and sexes. But *if* she's duped—as has been known to happen, she'll never come back again. Nor will her friends, nor her friends' friends. And in only a few years, I confidently predict, the American tourist trade could be as dead as Columbus.

This would be a tragedy of the greatest possible dimensions. Think what would happen to our precious balance of payments! The pound, I suppose, would be devalued overnight. Imagine the Folies Bergère without American accents in the bars! It would not be the same. Conceive of life without those happy intrusions from time to time in the Shelbourne or the Ritz of long-legged girls from Cleveland, or Pittsburgh, or Boston, Mass. (especially Boston, Mass.), who have been told to be sure to contact me by old friends in the States—bless them! It would be utterly intolerable.

So much is at stake that I propose 1961 should be formally recognized as Don't-Try-To-Do-The-Americans Year. It might be too late to wait for 1962. And as an earnest of my good intentions, I'll end by passing on to American readers a neat trick for getting a *free* holiday in Europe in certain special circumstances.

If you're thinking of spending \$1,000 on buying, for example, a camera, you can get exactly the same model in the duty-free shop at Shannon Airport, Ireland, for about half the New York price. (A total of \$500 is the maximum you can spend without paying duty.) The same applies to many other useful commodities—binoculars, photographic equipment, whiskey (in more limited quantities) and so forth. The \$500 you save will cover the cost of flying the Atlantic both ways—and of spending a week or so in Europe if you're careful.

So what are you waiting for? Come on over!



DRAWINGS BY HELEN HOWIE



CLOTHES FOR OCCASIONS

With a Royal wedding in June, more than 100 private dances, some 20 full-scale balls, countless cocktails and the prospect—according to long-range forecasts—of warm dry weather, this could be the most brilliant season yet. The clothes, of course, are made to match and **Peter Clark** photographed them against appropriate backgrounds at Osterley Park, a National Trust property formerly owned by the Earl of Jersey—a house that has seen more great occasions than most. The cape-jacket (above) for cool evenings is made by Bradleys of Welbeck St., W.1, in white EMBA Jasmine mink, price: 635 gns. Pendant earrings of rhinestones and river pearls by Christian Dior cost 10 gns.





CLOTHES FOR OCCASIONS

continued

For an appearance at Ascot—a dress and matching coat by Norman Hartnell who follows the current vogue for diaphanous fabrics by using mushroom silk organza. The dress has a deep V neckline and tiny pin-tucks control the fullness at the waist. Madame Claude St. Cyr at Hartnell, Bruton St., made the hat of matching ruched silk organza. Jewels worn here and on the opposite page are by Bijoux Christian Dior. Façade of Osterley Park which Robert Adam transformed in 19 years from an Elizabethan mansion into the fashionable mid-18th-century conception of classic Italian architecture provides an appropriate background for the Hartnell design

For Ascot again Marc Bohan at Dior suggests the two-piece (opposite, left) of silk shantung dyed to the mandarin colour he used so much in his collection—the Dior hat, shoes and gloves are dyed to the same shade. The pleated skirt is mounted on a chemise top and worn with a sleeveless bodice trimmed with matching bows. From Nora Bradley, King's Road, S.W.3; Jean Jupp, Chichester; McDonalds, Glasgow. In the foreground a dress and coat from the House of Worth in a re-embroidered pale grey lace. The coat is mounted on toning pure silk organza and trimmed with exactly matching grey fox. The dress built on lime taffeta moulds the figure and has short sleeves. Turban of swathed lime tulle is also from Worth of Grosvenor St.

A débutante wardrobe should include a white piqué dress like this one from Horrockses. An excellent choice for country dances it can be washed at home and will always come up looking fresh. The full skirt is supported by a stiffened net petticoat, shoe-string shoulder straps and neckline edging are of narrow fondant pink cotton also used to edge the fitted bolero. From Fortnum & Mason, W.1; Price of Broomhill, Sheffield; Vogue, Cambridge, price: 9½ gns. Christian Dior bracelet, 3 gns.



For the woman who follows fashion—the Dior line from Paris with a long bloused bodice topping a floating flared skirt. The dress is made of many yards of black silk organza with the bodice banded in black satin ribbon which is also used for the sash tying in a rosette highlighted with an important diamanté clip. From Galeries Lafayette, Regent St., W.1; Lindsay Gowns, Halifax; Samuels, Manchester, price 73 gns.





CLOTHES FOR OCCASIONS

For dance dresses many débutantes go to Belinda Belville's Boutique in Motcomb St. This long dress in white organza has an overall black embroidered design. It is strapless and belted with an enormous band of black patent leather. The skirt is mounted on layers of organdie and net. Boutique prices start at about 38 gns. and the dresses are made ready-to-wear. Dior's moonstone drop ear-rings mounted with rhinestones cost 4 gns.

continued



From the Hardy Amies Ready-to-Wear Collection a suit (left) of flamingo silk shantung. At Hunts, Bond Street, W.1; Nora Bradley, Guildford; Anne Tudor, Stratford-on-Avon, about 36 gns. Madame Vernier's white straw Breton. Palest camellia pink dynasty silk shantung is used by Frederick Starke for his dress with shirtwaister bloused top. At Simpsons, Piccadilly; Elizabeth Hinton, Brighton; Marshall & Snelgrove, Leeds, 20 gns. Cap from Madame Vernier



Garden party dress and matching coat in pure silk with a Chinese motif printed in a delicate slate blue on white. Made by Harry B. Popper, both are on sale at Peggy Carter, Berkeley Street, W.1; Elaine, Guildford; Rackhams, Birmingham. Prices: the dress 35½ gns., the coat 38 gns. Madame Vernier's coal-scuttle hat is of white straw edged with white satin which is also used for the bow which forms a bandeau under the brim

CLOTHES FOR OCCASIONS

concluded

Classic portico of Osterley Park forms an apt background for Victor Stiebel's magnificent ball dress of white pure silk chiffon. The high bodice is entirely encrusted with crystals and Wedgwood blue embroidery while a satin sash of the same blue encircles the well-defined waist. Osterley Park is open in the summer daily (except Mondays) from 2-6 p.m., and is only a few minutes' walk from Osterley Underground Station on the Piccadilly Line

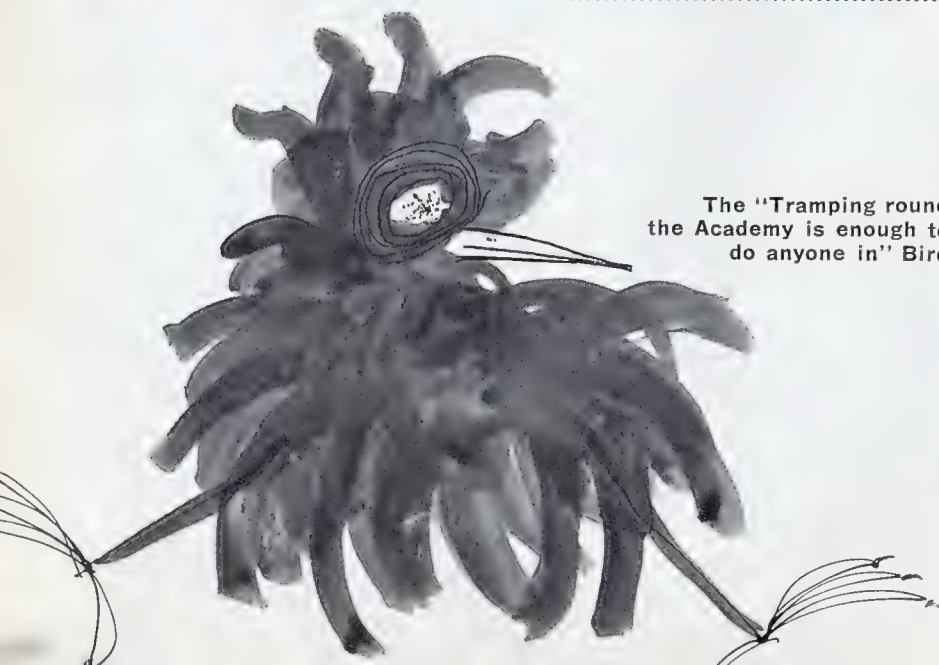


SOME BIRDS OF THE SEASON

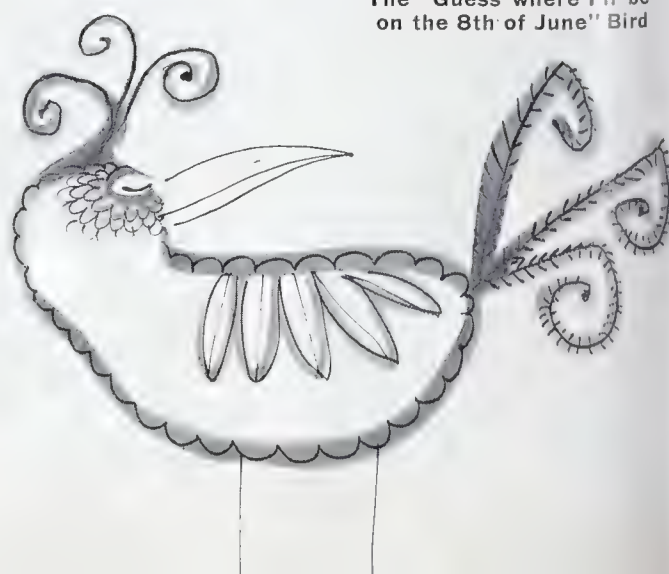


BY

GUCCIONE



The "Tramping round the Academy is enough to do anyone in" Bird



The "Guess where I'll be on the 8th of June" Bird

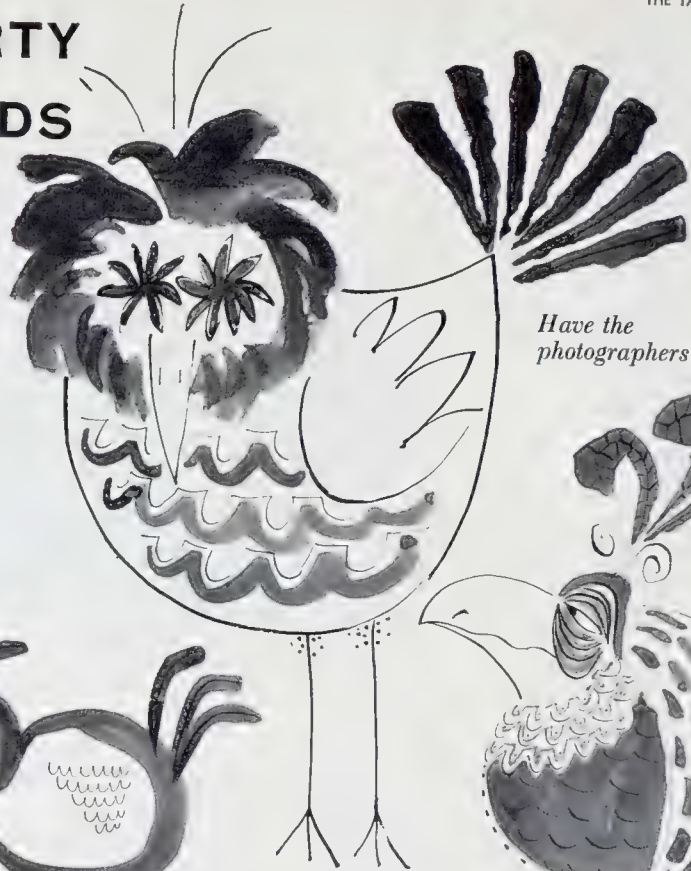
PARTY BIRDS



The Straight-for-the-Bar Bird



Am I late?



Have the photographers arrived yet?



Point out all the eligible young men, my dear



The I-don't-often-come-up-to-London Bird



The Have-you-heard-about-Anthea Bird



The Garden-party Bird



The Bird that forgot to take an umbrella to Ascot

COUNTER SPY

Services for the Season

Organizing the function can harass the inexperienced. Lady Pound, Mrs. Brenda Stevens and hand-picked girls (often ex-debs) constitute the Joan Pound Personal Service which will deal with everything from guest lists to flowers. This service is "by debs for debs," and they know the pitfalls. They can provide all the servants and will advise on the quantity of drink. Estimates can be as low as £1 per head and they reckon to halve the cost of entertaining. There is a small consultation fee, and secretarial service added. Distance is no object, but travelling fees are charged. Lady Pound can arrange to rent flats and houses for the season, and for overseas visitors, but if a coming-out dance is on a grand scale she may need a year's notice—owing to the difficulty of booking a suitable band. Address: 5 Betterton Street, W.C.2. TEM 2232.

Organizing the guests, so that they won't get lost on the way, calls for an accurate map or diagram executed on fine paper or postcards by A. Fyffe, Bourne Chambers, St. Peter's Road, Bourne-mouth. This is entirely a postal service, you send him the name and address, check the proofs, approve the estimate (given with no obligation). Orders will be ready in from one to three months. Mr. Fyffe is licensed to reproduce O.S. maps and can supply drawings from rough sketches. Prices from £5 to £15 according to size and detail of the commission.

Organizing the cover for garden dances or cocktail parties is the speciality of Benjamin Edgington, established in 1795. They supply canvas, ballroom floors, electricity, heating, chairs and carpets, and can devise pavilions with classical pillars and white muslin drapes, alcoves, even balconies. Their ingenuity is unlimited; a dance floor may float on a lily pond. Taking all available facilities into consideration, including finer points of the garden that can be incorporated, they plan the ballroom, supper room, receiving room, service room and position of the band. Prices

range from £500 to £5,000 depending on the scale, and Edgingtons travel anywhere. Building may take a week to a fortnight to put up, half that for demolition, and they like six months' notice. Address: Queen Elizabeth Street, Tower Bridge, S.E.1. HOP 3734.

Organizing the wardrobe—replenishing a depleted one or selling from one that's overstocked—can be done through the Nearly New Shop, whose proceeds go to raise funds for the Y.W.C.A. They will only accept clothes if they are of recent style and all clothes must be cleaned first. Consequently the shop has a wide range of bargains in all sizes of suits, coats, evening, cocktail and day dresses, and even fur coats. Goods cannot be accepted by post as this shop is for personal shoppers only. They can only sell for customers and not buy their clothes; nor do they sell hats or shoes. Other items such as china and glass can be found there. Address: 5 Dorset Street (off Baker Street), W.1.

Arriving immaculately can be ensured by Lewis & Wayne, the cleaning perfectionists who operate a 24-hour delivery and collecting service at no extra charge. Evening dresses may take longer as they are specialists in this field. Idea of prices: women's and men's suits, from 12s. 6d.; dresses, 8s. 6d., evening dresses from 15s. 6d. to £5. 12-hour valet service available at 6s. 6d. Address: 13 Elystan Street, S.W.3. KEN 5730.

Leaving with flourish is easy if you present your hostess with a specially chosen assortment of hand-made chocolates from Prestat's delicious selection. Traditional recipes have been used since the shop opened in 1901. A one pound box costs 14s., but china coffrets and flowered pots can be filled with sugared almonds or chocolates. They can prepare a superb box of marrons glacés. Address: 24 South Molton Street, W.1. MAY 4838.

Minette Shepard

VERDICTS

ANTHONY COOKMAN ON PLAYS

Sparrers Can't Sing, Wyndham Theatre. (Bob Grant, Roy Kinnear, Amelia Bayntun, Murray Melvin.)

The Sparrers come up West

MR. STEPHEN LEWIS, THE AUTHOR of *Sparrers Can't Sing* which has come from Theatre Workshop to Wyndham's, believes that "the world as seen through the bottom of a pint pot is much more entertaining than that usually seen through opera glasses, and less distorted." His assumption seems to be that the British working class is more intrinsically interesting than any other class and that because dwellers in a Stepney slum live on top of each other their uninhibited talk is bound to be more theatrically rewarding than that of lawyers, doctors, journalists or businessmen on their social occasions. This is, of course, a sentimental illusion. It all depends on the penetration with which the various kinds of talker are observed.

Mr. Lewis pretends to observe his Stepney sparrers with the objectivity of a visitor walking about among them with a tape recorder. The machine records snatches of talk just as they happen, and it is no business of the visitor to add any dramatic gloss to the incidents that his machine records. His audience are with him in a corner of Stepney listening to noisy, workshy, slightly spivvish neighbours who, so far as they can make out, devote their turbulent vitality to the laud-



Personnages, dont un sans tête, by Max Ernst. (Galleries, page 109)



ANTONIO, the little Spanish boy who stars in *The Day*, directed by Peter Finch. (Films, page 103)



Stephen Cato & Roy Kinnear in *Sparrers Can't Sing* (reviewed here)

able object of having a good time.

This is extremely entertaining for a while, but a time comes when we have had enough of it and would rather like to resume our walk. For clearly nothing highly significant is going to happen. The tartily abusive repartee can be carried on for ever. All that holds us to the spot is that much of the repartee is funny and there are incidents now and then that are as good as a good turn in the old music hall.

Comparably the best of these is when Mr. Bob Grant, fresh from his midday drinking at the corner house pub, is prevailed on by an elderly widow to help her upstairs with her bedstead. The stairs turn out to be too narrow and Mr. Grant almost strangles himself in an effort to hoist the thing through an upper window. There is another good scene when they all repair to the corner house on an unexpected double on the 3.30 and come back singing with sentimental gusto.

Such incidents, excellent in their way, have the incidental effect of shaking our faith in the fidelity of Mr. Lewis's tape recorder. It comes home to us that these Stepney folk are not contemporary characters at all. They are stock types drawn from a long music-hall tradition of comic Cockneys and it is as such that we enjoy them.

There is no plot, but several threads (at which we grasp eagerly) provide a sort of continuity. Charlie is released from prison after serving the greater part of a 10-year sentence and wants to see the wife whom he hit with a poker. He is ready to make a fresh go of it, and Gladys is willing. She has collected a couple of babies meantime. He finds the second a little hard to take, but what really upsets him is to learn that her latest lover is waiting for her at the end of the street. She is saved from a severe mauling only just in time by the neighbours

who, hauling off the indignant Charlie, remind him that he is still on probation.

Another narrative thread is that of a pretty teenage girl who has rivals for her attentions and cannot make up her mind between the self-confident motor cyclist and the ex-Borstal boy and gives them both the devil of a time.

But it is largely a play of talk, and

when the curtain comes down there is no reason for it. Miss Joan Littlewood's production is highly inventive and provides the characters with much farcical, peripheral action. Her only fault is that she plays back the tape-recordings at such a speed that until we get used to it we seem to be straining to follow a foreign language which we do not understand very well.

As a brash, broke, out-of-work actor, Mr. Vaughan descends upon his younger brother, Mr. Steve Harris, who is living in a derelict night-club with four ex-army chums—Messrs. Robert Casper, Paul London, David McLean and Gary Crosby—on an "all for one and one for all" basis which Mr. Vaughan regards as strictly for the birds. He sponges on them, patronizes them and brazenly borrows their clothes, their money and their girl-friends.

He seduces a fairly despicable café waitress, Miss Juliet Prowse, by promising that—for a consideration, of course—he will persuade rich Mr. Casper to marry her. With this nasty little conspiracy progressing favourably, Mr. Vaughan turns his attention to Miss Martha Hyer, on whom Mr. McLean dotes. She is a magazine editress, far more susceptible than most, whom he lures into doing a "picture story" on the communal household he shares with his brother's chums. In less than no time, Miss Hyer finds herself in bed with Mr. Vaughan—and a week later he finds himself on the front cover of her magazine.

This results in his being signed up by a leading agent (Mr. Jesse White) who gets him a thumping film contract which, he feels, entitles him to show off at press receptions, snub the columnists and generally throw his weight about. He is, in fact, made—only (where have I encountered this twist before?) he hasn't a friend in the world. Our



The Right Approach. Director David Butler. (Frankie Vaughan, Juliet Prowse, Martha Hyer)
Taste Of Fear. Director Seth Holt. (Susan Strassberg, Ronald Lewis, Ann Todd, Christopher Lee)
The World of Apu. Director Satyajit Ray. (Soumitra Chatterjee, Sarmila Tagore)
The Day. Documentary, written & directed by Peter Finch.
Mr. Topaze. Director Peter Sellers. (Peter Sellers, Nadia Gray, Herbert Lom, Leo McKern)

Strictly not for this bird

THAT MR. FRANKIE VAUGHAN accepted a somewhat unflattering rôle in *Let's Make Love* is understandable—after all, a chance to appear with the delectable Miss Marilyn Monroe is not to be sneezed at—but why he elected to play the out-and-out bouncer as whom he is cast in *The Right Approach*, I just can't think. It is, in my opinion, an absolute stinker of a film, and will do Mr. Vaughan no good at all—except, perhaps, financially.

Mr. Vaughan won't have, either, if he goes on making films like this. He has been unbecomingly photographed and so poorly directed that his singing and acting come over as desperately forced. Mr. Vaughan is really a very nice chap—and I am sorry to see him so badly done by.

Miss Susan Strassberg, daughter of the "Method" man, appears in *Taste Of Fear*, and this I will say for her—she certainly can scream to beat the band. The film is well directed by Mr. Seth Holt and superbly photographed by Mr. Douglas Slocombe, but I am just a tiny bit tired of movies in which somebody is out to scare somebody else to death or lunacy.

Miss Strassberg, visiting the step-mother she has never previously met (Miss Ann Todd), is told that her father is away on business—but while prowling around at night in her wheelchair (I forgot to say she is paralysed from the waist down) she sees him sitting in a summer-house, bolt upright and stone dead. Cue for scream. On another occasion, there he is in the same position and condition in her bedroom. Cue for super-scream.

Miss Todd and Mr. Christopher Lee, a doctor, try to convince Miss Strassberg that she is suffering from hallucinations—but, as she tells Miss Todd's chauffeur, Mr. Ronald Lewis, she is sure she is not. Mr. Lewis takes a practical, if grisly, view: if Miss Strassberg's dead Dad is somewhere about the place, he's likely to be in the deep freeze. They investigate—and he's not: he is, as Mr. Lewis discovers, at the bottom of the swimming pool.

So now we know that Miss Strassberg was dead right—and you can count upon one last scream from her before the cops come and practically everybody, except Miss Todd, turns out to be something you didn't expect.

The World Of Apu, the last of a



Just like the prospectus: *The hard-up pedagogue* (Peter Sellers) enlarges on the virtues of his school when an aunt (Nadia Gray) visits it. A scene from *Mr. Topaze*

trilogy of Bengali films by Mr. Satyajit Ray, is a far more polished work, technically, than its fore-runners—the deeply moving *Pather Panchali* and *The Unvanquished*—but, to me, it lacks the timeless quality that made these two films unforgettable. In them one sensed the traditional Indian attitude to life, the patient acceptance of the inevitable. Their characters, one felt, were representative of millions of others throughout Bengal. In the present film, the characters are particular rather than general and their experiences, and reactions to these experiences, are unique.

Apu (Mr. Soumitra Chatterjee), a handsome poor young Bengali, marries (in the strangest of circumstances) a rich and lovely young girl and brings her to live in his garret in Calcutta. They are very happy for a year. When his wife dies in childbirth, Apu turns away, almost in hatred, from his baby

son. After five years of aimless wandering, he seeks out the child (ravishing little S. Alok Chakravarty) and finds new happiness.

The film embodies some of the most touching and beautiful love scenes I have ever seen—but the story is surely essentially personal, while the previous ones had a far wider application. It is on this basis that I felt a little disappointment.

Mr. Peter Finch, the actor, makes a more than promising début as scriptwriter and director with a delightfully modest film, *The Day*, shot entirely on Ibiza. It covers the adventures of a little farm-boy on his blithe journey through the countryside, by mule cart, to fetch his town relatives to see his mother's new baby. I found it entirely charming, and the non-professional players, too.

Mr. Peter Sellers's much more ambitious first venture in direction is less successful. *Mr. Topaze*, in which he also stars, is slow in pace and, since the acting varies markedly in style from one scene to another, never quite "jells." I need hardly say that Mr. Sellers, as the poor, honest schoolmaster who becomes a rich, dishonest tycoon, is as well worth seeing as ever he was.

SIRIOL HUGH-JONES ON BOOKS

Colour Of Darkness and The Nephew, by James Purdy. (Secker & Warburg, 15s. each.)

A Season In Love, by Peter Draper. (Eyre & Spottiswoode, 18s.)

Dangling Man, by Saul Bellow. (Weidenfeld & Nicolson, 15s.)

Saint-Exupéry, by Marcel Migeo. Tr. Herma Briffault. (Macdonald, 30s.)

Mr. Purdy has a hangman's wit

EVERY SO OFTEN I AM MADE uncomfortably aware that it is no good sitting back and reckoning on a fair nodding acquaintance with current American fiction on the grounds that one is familiar with the names Salinger, Updike and de Vries, with a courteous bow to Hemingway for old times' sake (and

by now I must really assume that everyone has read *Wake Up, Stupid*). So far I have unaccountably missed out on a long-short story called 63: *Dream Palace*, the tale that made James Purdy famous. It is included in a reprinted short-story collection, with two new stories added, now titled *Colour Of Darkness*, which arrives with an encouraging send-off in the form of a preface by Dame Edith Sitwell.

These sorrowful, nightmarish small stories, often gleaming with a black sort of hangman's wit, are undoubtedly beautifully written, with never a word to spare, never a line of dialogue out of character, never a significant detail that hasn't been planted with the utmost rightness and sensibility. It is clearly only the weaker side of my nature that begs to be excused while Mr. Purdy unpicks, with all the skill and deliberation of a master watchmaker, yet another ghastly crisis in lives conspicuously unlike-the-home-life-of-our-own-dear-Queen and records with such skill yet another silent scream of pain.

63: *Dream Palace* itself is a record of unspeakable corruption, degradation, hallucination and misery, done with such deadly precision that the climate of it hangs around for days. After a concentrated dose of Purdy, I need no further persuading that life is hell and we are all slowly strangling each other, and there's not much hope this side of the grave, things being as tangled as they are.

An altogether quieter, but not much more cheering novel, also by Mr. Purdy, is *The Nephew*, about an elderly childless woman who sets out to look for material for a memorial she is writing about her adored nephew, missing in Korea, culminating in the discovery that he felt no love for her at all. It is small-scale and expert, and a good deal easier to take than the tiny knock-out draughts of hemlock provided by the short stories.

A Season In Love by Peter Draper is a first novel which might be a triangle-story about two men, one of whom doesn't appear but is much discussed, and a sad confused girl who keeps trying to tell the truth. I think it is rather more a study of disillusion with city life, the end of a love-affair with too many parties and unjoyous drinking sessions, and hopeful layabouts drifting glumly from bed to bed. I felt it could have done with some heavy cutting, but Mr. Draper's style is sharp and extremely readable and I felt that somewhere there was a funny and ferocious satirist struggling to be let out.

In a reprint of Saul Bellow's first novel, *Dangling Man*, first published in 1944, the blurb says a touch tartly, "it is remarkable that reviewers overcame their passion for literary battlefield heroics to give their sympathetic attention to this

introspective, subtle and rebellious novel. . . ."

Since in 1944 I was doing a pretty successful job in mastering my passion for the literary battlefield heroics of *Beowulf*, I come with absolutely clean hands to say that for a brand-new reader of *Dangling Man* this journal of a young American, bored, demoralized, fattening, occupationless, a highly intelligent and self-critical "moral casualty of the war," sitting out a cold wartime winter waiting for his call-up papers to come through, is an edgy, disturbing and enormously

rewarding book. It carries overwhelming conviction, and the illusion of a "real" diary is complete.

It's tempting providence to read biographies of the heroes of one's youth, and Saint-Exupéry, the romantic writer-flier of all time, was perhaps never a very steady bet. Marcel Migeo's *Saint-Exupéry*, translated by Herma Briffault is a gossipy, starry-eyed, confusing narrative that only succeeds in antagonizing by its adulation. To be fair, his biographer makes it more than clear that Saint-Exupéry was not wholly perfect and could be

a trial to his friends, feeding them benzedrine in order to keep them up to the mark when he urgently required them to read his latest work.

From time to time the style of the biography takes astonishing wing—"The boulevards were thronged with fast young women—*poules*, they called them—and all women enjoyed a greater liberty than ever before . . . feminine circumspection had been cast off with the furbelows and women expressed themselves more freely. Temptation lurked in the shadows, and not only for the soldier—the *Poilu*—but for young students entering upon an ardent period of sexual life."

Ma foi, as they say on the boulevards, those must have been the days.

ROBERT WRAIGHT ON GALLERIES

Ernst To Matta, Obelisk Gallery.
Le Sidaner, Roland, Browse &
Delbanco's.

Rebeyrolle, Marlborough Fine Art.

Surrealism's sunset glow

A FRIEND I HAD INVITED TO COME with me to the Surrealist exhibition at the Obelisk Gallery asked me: "Surely they aren't still flogging that dead horse?"

When I assured him that they were, he found another subject for disbelief. "Don't tell me that Max Ernst is still alive?" he said. Again I answered in the affirmative. Ernst, at 70, is still very much alive and active in his Paris studio. Moreover, this founder of the Surrealist Movement is still a Surrealist after 37 years.

Unfortunately, though the exhibi-

tion includes a couple of fairly recent bronze sculptures by Ernst, the two paintings of his in the show date from 1927 and 1928. And though this period was the heyday of Surrealism (Dali had recently joined the movement and was giving it the doubtful benefit of his freak publicity methods) neither painting represents Ernst at his best.

The larger of the two, called *People, one without a head* is now interesting more for the sandy surface quality of the paint than for its subject matter, which scarcely justifies the artist's reputation as "the most magnificently haunted brain" of his day.

Indeed, looking at this, and at works created by Chirico, Magritte, Tanguy and Masson at about the same time, one wonders what all the fuss was about. This is not surprising if we remember the definition of the Surrealist's aim stated, I think, by the poet Lautréamont:

"To seek to bring about the most unexpected, the most shocking and awe-inspiring encounters between contrary images—juxtapositions as beautiful as the unexpected meeting, on a dissecting table, of a sewing-machine and an umbrella."

For the fact is that Surrealism has gone on for so long, and with so little progress, that the spectacle of sewing-machines and umbrellas on dissecting tables is too commonplace to inspire us with awe any more. As the Action painters of recent years quickly learnt, an art movement that sets out primarily to shock is liable to end up by boring.

Of course there was (in spite of Dali) more to Surrealism than shock tactics. And though this small exhibition may do little to persuade us that it is not now a completely spent force, the part it once played in the emancipation of modern art should not be forgotten.

The real founder of Surrealism, it has often been pointed out, was not Ernst or Chirico or Breton or Eluard, but Freud. The idea that the unconscious is as strong as, or stronger than, the conscious force in us was his. In applying it to painting



MARILYN GIBSON

Hilary Evans invented a poet and has chronicled his adventures in a first novel, the comic *A World Fit For Grimsby*, just published by Macmillan at 16s. Mr. Evans, 31, who once served in the Palestine police and tutored in Turkey, now works in advertising and lives at Blackheath



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the Surrealists were foolish to believe that conscious and unconscious, or real and super-real, could be separated.

Ernst's contention that "any conscious, mental control of reason, taste, will, is out of place in a work that deserves to be described as absolutely Surrealist," meant that an absolutely Surrealist work could never be created outside the mad-house. Certainly it could never be created by Ernst. He was, and is, far too good a painter.

All the same, the fanatical ideas of the movement helped painters far removed from it to question the old conventions and free themselves from them.

Once, when Sickert was expressing his irritation with people who persisted in prodding and touching a masterpiece they did not like, he wrote:

"Odd they should be so angry. I don't like a Dicksee, or a Mauve, or a Le Sidaner, but I can't say they make me angry."

I remembered this when I went to Roland, Browse & Delbanco's gallery the other day, and my first sight of Le Sidaner's work in bulk made me realize how unfair old Sickert's argument was. Le Sidaner, like Mauve, could never make anyone angry. And Dicksee, well. . .

Henri Le Sidaner (1862-1939) came under the influence of the Impressionists early in his career and was extremely successful during the middle period of his life. Between 1905 and 1907 alone he had three one-man shows in London, but for the past 40 years he has been neglected here.

So far from making anyone angry his pictures, in these days of eye-blitzing art, have a soporific effect.

His most characteristic, and best, are moonlit scenes, corners of old towns at dusk, village streets with lamp-lit windows. Sometimes he painted daylight landscapes in the *pointilliste* manner of Pissarro, but always the light was gentle. "He abhorred the bustle of life" says a catalogue note. And after half-an-hour among his pictures he had me in an equally escapist mood.

After only a few years as a practising painter, Henri Rebeyrolle, whose work is on show at the Marlborough Gallery, has shot, or been shot, to the forefront in the Paris art world. Success having apparently gone to his head he works frequently on a scale out of all proportion to his importance.

He has an uninhibited flair for colour and an instinctive feeling for paint quality. But the degree of success he achieves seems to me to

be almost invariably in inverse proportion to the size of his canvas. His moderate sized pictures of simple subjects—*Le chat*, *Crapaud*, *Grenouille*, *L'oiseau*, and *Le fumeur*, a head of a man smoking, have a strength and power which is dissipated in the huge expanses of *Le lit*, *La femme dans l'orage* and *Le couple*, all failures both as paintings and as erotica.

The Duke of Norfolk sends us this glimpse of the mural The Four Seasons at Arundel painted for the loggia of the Dower house he is building in the castle grounds. The family will move there soon. The artist was Lawrence Toynebee who has a current exhibition of his paintings at the Leicester Galleries



SPIKE HUGHES ON RECORDS

Un Giorno di Regno, by Verdi
Requiem, by Berlioz
Notturmo for Four Orchestras, &
Serenata Notturna, by Mozart

The LP is now a tastemaster

WHEN YOU CONSIDER THAT THERE are four available complete recordings of Ponchielli's *La Gioconda*, which hasn't been performed in this country for more than 30 years, three complete recordings of Puccini's *Girl of the Golden West*, which hasn't been performed here for 50 years, and at least one recording of a famous 148-year-old Rossini opera that hasn't yet been performed here at all, you begin to realize that the status of the gramophone has changed unrecognizably since the invention of the LP record. In the old days of 78s the gramophone catalogue was a timid and incomplete reflection of the popular repertoire of "serious" music. Today there is not an opera house or a concert organization in the world whose prospectus can compete with

it for variety, comprehensiveness and enterprise. It leads, supplements and develops public taste in a way that hasn't been known since the days when we heard our first electric recordings of Armstrong and Ellington in the late 1920s. It is this aspect of the gramophone I want to review here.

The opera repertoire is probably the best served; at any rate, it provides the most consistently spectacular demonstration of the modern gramophone's position. A label that specializes exclusively in opera recordings is Cetra, whose lists include a fine selection of off-the-beaten-track pieces. For the most part the performances are good, and if the recording quality may not satisfy the hi-fi addict, no matter. Last month the first performance in England took place of Verdi's comic opera *Un Giorno di Regno* ("King for a Day"). It took 120 years to get here—from Milan to St. Pancras Town Hall—and it is the only comic opera Verdi wrote before his masterpiece, *Falstaff*.

It was composed in the most cruelly, unbelievably ironic circumstances when Verdi was 26 and mourning the tragic death of his young wife and two children. It was a disastrous flop and was taken off after its first performance at La Scala in 1840. For those who want to know more of an understandably unfamiliar work, the two Cetra records (LPC 1225) show it to be by

no means such a bad piece as one might suppose. On the contrary; it has great and characteristic vitality, and in spite of an obvious indebtedness to the comic operas of Rossini and Donizetti (Verdi could have chosen worse creditors), there are some fascinating flashes of the great Verdi to come. At one moment there is even a hint of *Falstaff*, written more than 50 years afterwards.

Like most of the Cetra recordings *Un Giorno di Regno* is taken from the tape of an Italian studio broadcast; but the lack of high fidelity doesn't disguise some lovely singing by Lina Pagliughi, Tétrazini's favourite pupil and one of the best Gildas in *Rigoletto* the 20th century has produced.

Though Berlioz's tremendous, cast-of-thousands *Requiem* hardly rates as entirely neglected, it is still not so often performed and a recording of it qualifies as one of the gramophone's major contributions to general musical experience. Especially in stereo. If ever a work justified stereo this does. The famous *Tuba mirum* passage where the four brass bands add their din from the four points of the compass is a wonderfully thrilling thing to have around the house in the form supplied by the new RCA recording (Stereo SB 2096-7, mono RB 16224-5). Charles Münch, the 70-year-old Frenchman, has conducted some memorable performances in his time of a work

which is still regarded as "eratic" and "commonplace." Perhaps it is; but this performance by Münch, like every other I have heard, is so exciting, so rightly filled with the theatrical spirit and originality of the whole work, that at the end one has forgotten what one has been told about Berlioz's shortcomings. Personally, I can't wait for the fine weather to listen to these records from the garden.

One does not see Mozart as such a stereo "natural" as Berlioz, but if he didn't rise to 16 kettle drums, eight bassoons, 12 horns, 14 trombones, eight flutes and four brass bands in his *Requiem*, he nevertheless had fun in his own quiet way with music for four orchestras placed in different positions in a courtyard and echoing each other. The stereophonic possibilities of this sort of thing are obvious and enjoyable in the *Notturmo for Four Orchestras* and the *Serenata Notturna* on Decca stereo (SXL 2196), two works one rarely encounters in the ordinary course of concert-going, though I remember a Queen's Hall performance of the four-orchestra piece causing a stir years ago. The rest of the record, conducted by Peter Maag, includes some other comparatively rare Mozart: the overture in three movements to *Lucio Silla*, the only opera he ever wrote for Milan, and the strange interludes to a masonic play, *Thamos, King in Egypt*.



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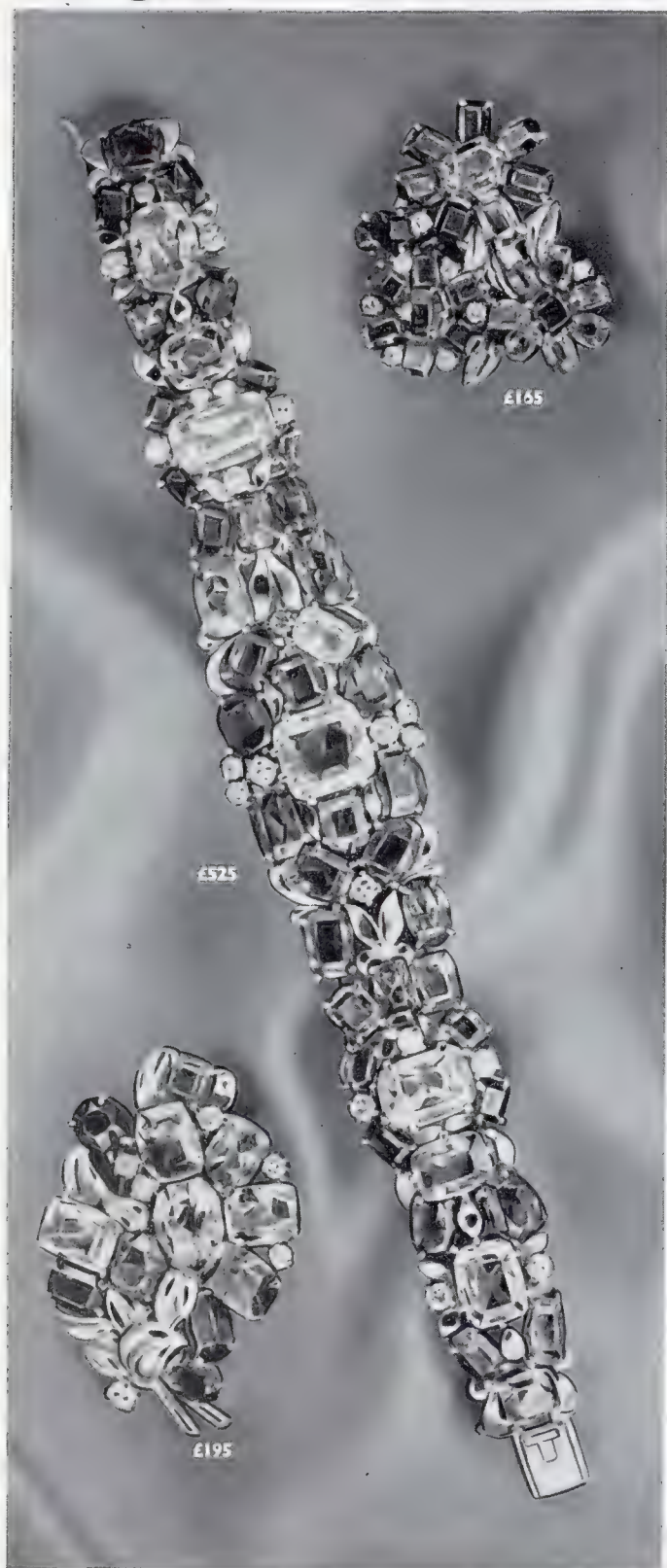
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COLLECTOR'S COMMENTARY

The cranes fly higher

Albert Adair

THIS PAIR OF FAMILLE ROSE CRANES of the Ch'ien Lung period, circa 1750, 16½ in. high—come up for sale at Christies on Monday. It can be seen that the crane on the right is almost perfect; the enamelling of the other has, however, suffered considerable rubbing. But such pairs are rare enough these days for the collector to put aside his former demand for perfection. In order not to advertise our ignorance of the origins of works like this we are apt to look suitably impressed at the mention of a T'ang horse, a Ming bowl or K'ang Hsi Famille Verte. It is unlikely however, that these terms register anything more definite than antique Chinese pottery. So here are a few facts and dates. T'ang was a dynasty lasting from A.D. 618 to 906. Ming was a dynasty lasting from A.D. 1368 to 1644 and covering the reigns of 17 emperors. The next dynasty was Ch'ing which lasted from 1644 to the beginning of the Chinese republic in 1912. The most famous name of this dynasty, in the world of porcelain, were the emperors K'ang Hsi (1662-1722) and Ch'ien Lung (1736-1795).

The reign of K'ang Hsi is the period of the French Families.

Famille Noire is enamelling in three colours on a black ground applied directly on the "biscuit." *Famille Jaune* used the same technique but the predominating colour of the ground is yellow. *Famille Verte* is porcelain with a white glazed ground on which green enamels predominate.

Famille Rose was not discovered until the next reign (Yung Cheng 1722-1735) and only came into its own in the time of Ch'ien Lung. The pink was produced by adding gold, and the finely enamelled plates, now so familiar throughout Europe, were made with pink as the predominating colour and were decorated with human figures, birds, animals, trees and flowers.

At this time, fine models of birds and animals were produced which continue to be much prized by collectors and fetch enormous sums in auction rooms today. If you have ever acquired any of these delightful objets d'art—like the pair of cranes—in the past, it may give you a snug feeling to know that similar pairs of birds in Christies auction rooms fetched 285 guineas in June, 1932; 340 guineas in April, 1949; and 2,400 guineas in April, 1956. Any suggestions for April, 1961?



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DINING IN

Haute cuisine for hotting up

Helen Burke

WITH THE DELICATESSEN EXHIBITION over, we can now find what we saw there in the many delicatessen shops throughout the country and in the food departments of the stores.

Not exactly new, perhaps, but new enough are quails. Our English birds are protected, but these are quails of Far Eastern origin, bred and reared at the Goldesborough Quail Farm in Wiltshire. The birds, plucked and ready for the oven, cost 7s. each, either separately or in boxes of six. I was particularly attracted by glazed, boned quails, stuffed with *pâté de foie-gras* and truffles and decorated with little rounds of truffles. These, at Fortnum's, cost 12s. 6d. each which, I would say, is reasonable enough, considering that there could hardly be a more finicky job than boning a quail, to say nothing of the expense of the *pâté* and truffles.

Quail eggs, packed in boxes of 2 dozen, cost 9s. per box. In appearance and flavour they are reminiscent of plover eggs but smaller, of course. They are not always avail-

able, because they are so popular for cocktail parties and as part of a first course.

Another fairly new arrival, and equally exciting, is a range of classic French dishes at Fortnum's, beautifully prepared in France, quick frozen and flown over here. There are *Coq au Vin*, *Poulet sauté Chasseur*, *Quenelles de Brochet*, *Filet de Sole Normande*, *Filet de Sole aux Amandes* and *Currie de Volaille*—all at 15s. for two good servings. *Canard à l'Orange* costs 17s. 6d., *Bouillabaisse* and *Crêpe Suzette* 6s. 6d. I must say that I have never tasted better *crêpes*.

All you have to do with these is to place them, in their plastic containers, in a pan of boiling water for 25 minutes—and there is your dish! Grand, I would say, for anyone who wants to entertain and has not much time for preparation. (I am always a little sad to recommend such "short cuts," but when they measure up to chef-class dishes at prices probably less than half those one would pay in a first-class restaurant, one must, willy-

nilly, report favourably on them.)

So much for ready-to-serve foods. I believe in them, of course, but never allow myself to serve them to guests, because it might become too easy—and where would I be then?

My latest experiment came about this way: I had received one of those nice tall cans of creamed corn and had already planned a fish meal. Now, few vegetables other than potatoes go well with fish. Even spinach sometimes does not seem all that wonderful, though creamed and "touched up" with Gruyère and Parmesan cheese. But sweet corn! It is so bland, with the least "vegetable-like" taste, that it enhances white fish but not the oily ones. With these I would serve potatoes, tomatoes and, perhaps, onions.

My first experiment was with halibut and I still think that is the ideal fish to use, but I have since followed the same method successfully with cod steaks and filleted sole. It has the advantage of requiring only one cooking dish.

For two people, I suggest a halibut steak of 1 to 1½ lb. For four, a thicker one of, say, 2½ lb. Melt 1 to 1½ oz. butter in an oval heat-proof dish. Dip the steak in it, then remove it, buttered side up. Down the centre of the dish arrange a chopped medium-sized onion, 2 to 3 chopped skinned tomatoes and, if you have them, 2 sliced mush-

rooms. Baste them with the butter in the dish then place it under a moderate grill just long enough to soften the vegetables but not to colour them.

Place the fish steak on top, buttered side upwards, and sprinkle it with salt and pepper and a little flour. Work in the flour with the back of a spoon. Add a little more butter, pour a measure of dry white wine around the fish and place it under the grill to brown. Baste it with the juices in the dish, then lower the heat so that the fish may cook through. If the juices have dried off (as they may well have done) add 2 tablespoons of hot water and finish off the cooking. Let me say, for the benefit of beginner cooks, that the fish will be ready when the centre bone is easily moved. Further cooking would be a pity.

Meanwhile have gently heating a small can of creamed corn for two people or a tall one for four. To the former, add 1 to 2 tablespoons of double cream; twice the amount to the latter.

As you are going to serve the fish from its dish, all you now do is peel off the skin with any fin bones there may be, then remove the centre bone. Sprinkle the fish with chopped parsley and pour the creamed corn around it.

If you would like a more colourful dish, add a pinch of paprika to the creamed corn.



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Reflections on shapes

GOOD LOOKS
BY
ELIZABETH
WILLIAMSON

PHOTOGRAPHS BY
BARRY WARNER

I'm all for the pretty bottle and the eye-catching jar, but I don't see why the man at the drawing-board can't keep his mind on the dressing table as well as the sales shelf. *Example:* That wide-necked bottle might have been fine for a thick liquid, only this is a thin one and it just splurges out. *Example:* As the customer bought a whole bottleful of cream wouldn't it be a better idea to stop depriving her of the last bit by making the stuff impossible to get out? All I'm asking for is outsides that live up to the product within.

Mirrored above are four specimens that pass the test. They are sensibly designed but manage to look good as well. The first is angled at a subtle summer tan—Guerlain's spray-on anti-burn Misty Tan. It scores over its bottled competitors (sketched behind) because it doesn't spill on you or the sand. The atomizer not only stops spilling but helps to distribute lotion evenly as well. Some designs aren't even geared to the consistency of the product—liquids need narrow openings, creams wide ones.

The second item is a gilded compact small enough to live in a pocket. It's portable, practically indestructible and just the thing for touching-up. At the other end of the design scale is the plastic compact that shatters or breaks its clasp if you drop it or even open it urgently. Picked for good conduct—Revlon's Petite compact that measures under two inches by three.

Thirdly is the best design in nail polishes. It's an Orlane one with an extending plume for easy balance and grip, a lengthy brush that reaches to the last of the varnish in the not-too-wide base. Well behind it as far as design goes is the bottle with removable plume which always gets lost, and a brush not long enough to scoop up the last of the varnish in the corners of its wide-based bottle.

Lastly, one of the best designs for scent: portable, unbreakable and protected from its natural enemy, light, by the outer casing. Chanel's jet black *parfum de toilette* atomizer is new in this guise of No. 5. And it wins outright against the glass bottle with polythene screw on top which often leaks and needs to be protected from light (scent always gets left hanging around on dressing tables). And it usually needs to be poured into an atomizer which might well be glass too and so death to scent. Asset: the Chanel No. 5 atomizer above has a simple refill system.

Not that the credit side for design is all that slim. The last few years have piled up assets: the cartridge-system of lipstick refill, mascara that eliminates the scrub-and-brush technique, the puff tale, the squeezy bottle for creams and, biggest boon of all, the atomizer.

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MAN'S WORLD

Points for dressage

David Morton

SPRING IS A TIME TO TAKE STOCK in the riding world. Horsemen are at the turning point between seasons; hunting will soon be over, but gymkhanas and shows start at Easter and the polo season will soon be here. Saddles and bridles are being checked and repaired in tack rooms all over the country and horsemen too are checking their wardrobes because riding is the recreation of all others where turnout as well as equipment must be impeccable. A good many of them will be making for Moss Bros. and I went along there myself to look at their riding clothes and saddlery. This must be the most complete store of its kind in the world—everything but the horse is immediately available.

I started in the saddlery department, in the charge of George Sellick, 42 years with Moss Bros. and one of the most genial men imaginable. The smell in this department is indescribably good—worth a visit in itself. I suppose it's mostly compounded of leather and saddle-soap but there are other, more subtle, overtones because a lot of saddlery is available on hire, so

there isn't always a smell of newness. Mr. Sellick showed me some excellent saddles—the most interesting was a flat racing saddle weighing only a pound complete with its stirrups and girths—£32 10s. He also has steeplechasing saddles, some in reversed hide for better grip, show-jumping saddles with sprung trees and a forward cut, and show saddles cut to display the horse's shoulders. They also stock the saddle approved by the Pony Club for young riders—perhaps not too interesting to readers of this column, but it's good to see young riders started off well.

A complete list of the saddlery in this department fills three-and-a-half pages of Moss Bros.' price list; girths (they have coloured nylon ones for 22s. 6d.), stirrup irons and leathers, bridles, nosebands, horse rugs (blue, bound with any colour and initials applied to order), knee caps and brushing boots, weight cloths, grooming kit, whips and crops, wire cutters, hunting horns, hay nets, racing blinkers, polo sticks—they have everything, including oak stable buckets.

Some time and money spent in

that department and the first requirement of riding—a well-groomed and saddled horse—is satisfied. The horseman can then go on to the other departments in the store and look after his own turnout. Before leaving, though, it might be worth looking in Mr. Sellick's "glory-hole," a large trunk filled with all sorts of odds and ends, "a part of old Moss Bros.," he says, "the highest in the land kneel there and go through it."

As in the saddlery department, the other departments dispense something extra—sound practical advice. They care about correct dress, and I think if someone tried to hire a pink hunting coat when they had been invited to hunt as a guest, they would find themselves tactfully steered towards a dark grey hunt coat. Pink is for subscribers only. Moss Bros. can fit a horseman out from a silk hunt hat or a hunting bowler down to hunting or jodhpur boots. Most spectacular kit is a scarlet hunt coat, with the accompanying white breeches, yellow vest, stock and boots; there is a special pink dressing to keep the colour of the coat pristine. Buttons will vary from hunt to hunt, and a copy of Bailey's directory is kept at hand. But since the hunting season is nearly over, hacking jackets are more the order of the day. I was shown one rather antiquated ratcatcher, with capacious poacher's pockets, but



there isn't a big demand today. One of the most elegant and versatile forms of riding wear is shown in the photograph above—a dark grey whipcord hacking jacket, cashmere twill riding breeches, hunting bowler, and wax calf riding boots.

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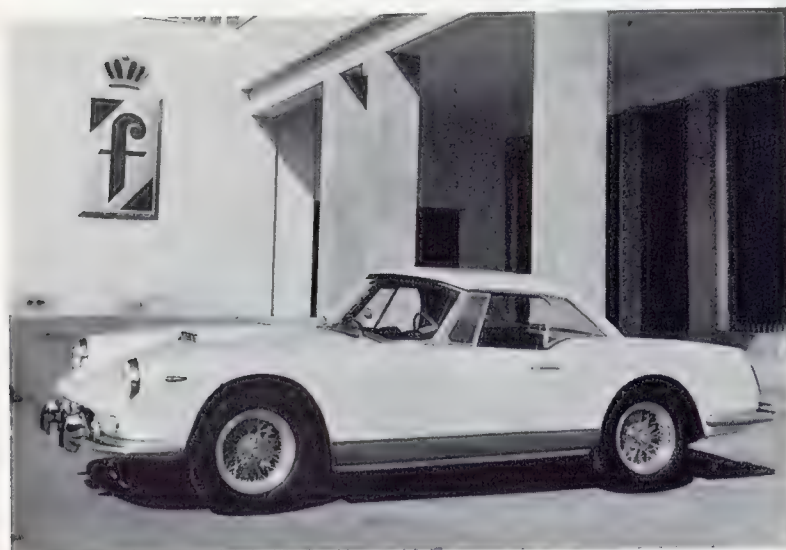
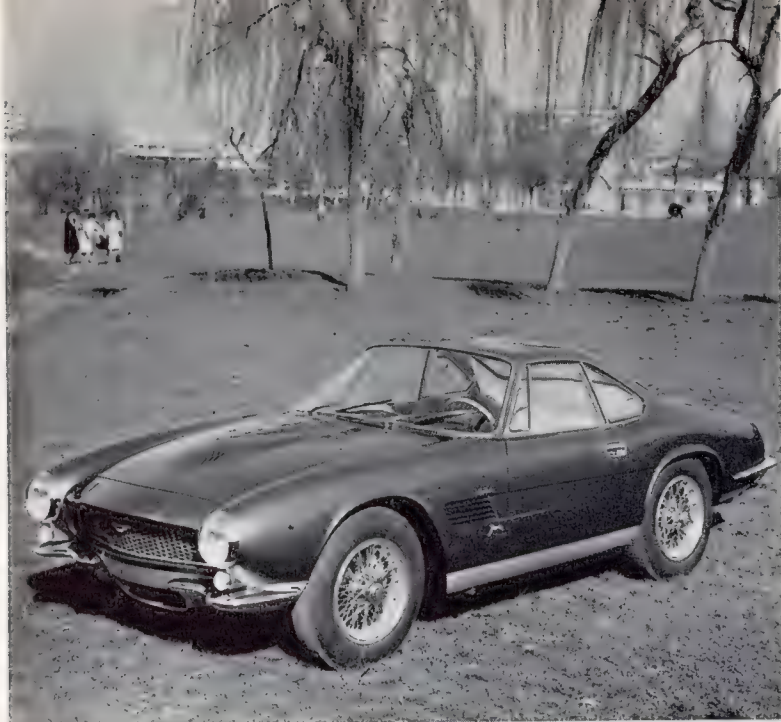


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Gordon Wilkins



Cars that motorists still queue for. Top: Aston Martin DB4 with Bertone body. Middle: Lancia Flaminia Superleggera hard-top by Carrozzeria Touring. Bottom: Ferrari Superafrica V-12 with body by Pininfarina

TALKING TO CAR MANUFACTURERS and their agents in Switzerland during the spring motor show, an extraordinary fact emerged. Though manufacturers of low-priced cars throughout the world have seen demand drop during the winter and have often had to cut production, the makers of high-quality high-performance cars find demand far exceeds supply. Many of them cannot promise delivery in less than several months. This pressure is partly due to rising demand created by higher living standards and partly due to the difficulty of producing high-class bodywork in quantity. Aston-Martin have had this problem and their Swiss distributor tells me he could sell nearly twice as many cars as he receives. Zagato in Milan is now helping by producing some lightweight sports bodies for the firm's Gran Turismo DB4 (which will be seen racing in England this summer) and Bertone has just produced an attractive design for a two-seater coupé on the same chassis.

Signor Orsi, managing director of Maserati, told me that though they are now making 10 of the 3,500 G.T. models a week he cannot offer delivery in Switzerland before July, and demand in England even at our tax-inflated prices outruns deliveries.

Dr. Della Seta, Lancia's commercial director, told me that they are now making 35 a day of the new front-wheel drive Flavia and 60 of the little Appias. But even at this rate they will not be able to catch up with the backlog of orders until their new factory at Chivasso is finished in the autumn. They have produced a new shortened version of the 1100-c.c. V-4 Appia which is being given a delightful streamlined coupé body by Zagato. From what I saw at Geneva it seems to be making a hit with young women who want an elegant sporting car that is not too difficult to drive.

I found Herr Karmann, the German coachbuilder, and Luigi Segre, managing director of Ghia, finalizing their production plans for the Karmann-Ghia coupé and convertible based on the new Volkswagen 1500 (due to be launched in September). The Karmann Ghia bodies on the present Volkswagen have made an enormous hit with women drivers on both sides of the Atlantic and they are naturally hoping to repeat their success with the bigger car.

Mercedes-Benz have of course been quoting delivery delays for the 220 S range, including the new coupé, from six to 10 months in export markets—and up to two

years at home. If the early flow of orders can be taken as a guide it looks as though E-Type Jaguars too are going to be hard to get for some time. The one on view in Geneva was the only car in the show which had to be roped off to give everyone a chance to see it.

Everyone who was lucky enough to have a ride in the E-Type was breathless about its performance. But some were inclined to feel that interior space and general convenience had been sacrificed a little too much to streamlining. Certainly, I found that the ability to reach 100 m.p.h. in third gear on almost any short stretch of clear road makes it possible to achieve hitherto unheard-of average speeds. Besides, the speed can be used safely, thanks to the excellent new suspension and those wonderful disc brakes. Trying just how quickly it would stop, I several times brought it to a standstill from 100 m.p.h. in a little over a distance between three telegraph poles.

Apart from questions of pleasure and prestige, ownership of a rare or unusual car has some practical advantages, as I discovered when dining with some Swiss friends at the Hotel du Lac at Coppet. This is a spot which Monsieur Gottrax has recently transformed into a pleasant lakeside rendezvous for people who want to get out of Geneva in the evening. We arrived in a blue and white Volvo, and during the evening the car was used to take away one member of the party who had an appointment to keep. When we finally left, the owner could not get his key into the lock and we stood around while he struggled with it. It was several minutes before it dawned on us that though this was indeed a blue and white Volvo standing exactly where we had left it, it was not *our* car. After its mid-evening excursion our car had been put in another part of the car park and had been replaced by someone else's identical Volvo.

This may sound a rare coincidence but the same man had an even stranger experience when he was using a grey Peugeot 403. He ran out of petrol, so parked it by the kerbside and walked about a mile to a garage where he bought some fuel in a can and walked back. It was only when he had poured the petrol into the tank that he realized that he had poured it not into his own car but into an identical Peugeot which had meanwhile come up and parked right behind it. So he set off sadly to do the trek all over again, leaving someone else with a windfall.

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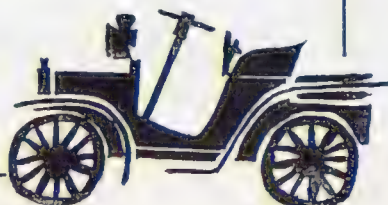


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Malet—Nicholson: Dawn, daughter of the late Capt. John Wyndham Malet, and of Mrs. W. Galica, of Wallop House, near Stockbridge, was married to Capt. David Nicholson, R.H.A., son of Gen. Sir Cameron & Lady Nicholson, the Royal Hospital, Chelsea, at the Royal Hospital chapel

Weddings



Mellwraith—Neal: Andrina, daughter of M. & Mrs. A. D. Mellwraith, of Sandy Lodge Road, Moor Park, Hertfordshire, was married to Nigel Thomas, son of Major & Mrs. Harold A. Neal, of Hellingly, Sussex, at St. George's, Hanover Sq.



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Miss Elizabeth Anne Dennes to Mr. Richard Gurney Boyle. She is the daughter of Mr. & Mrs. Norman Dennes, of Middle Green Farm, Poulshot, Devizes. He is the son of the late Sir Edward Boyle, Bt., and of Lady Boyle

Miss Lucinda Jane Hanbury to Mr. Christopher Henry Sporborg. She is the younger daughter of Brig. & Mrs. R. N. Hanbury, of Hay Lodge, Braughing, Hertfordshire. He is the only son of Mr. & Mrs. H. N. Sporborg, of Culver, Much Hadham, Herts

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Miss Jane Elizabeth Newnham to Mr. John Loveys. She is the eldest daughter of Dr. & Mrs. J. H. L. Newnham, of Stokelake, Chudleigh, Devon. He is the elder son of Capt. John Loveys, M.C., & Mrs. Loveys, of Milestone Cross, Chudleigh, Devon

Engagements

FORTHCOMING MARRIAGES

Mr. R. E. W. Hill and Miss A. R. E. Kemp

The engagement is announced between Russell Ernest William Hill, only son of the late Mr. H. W. Hill and Mrs. A. V. Hill, Banool, Balwyn, Victoria, and Anthea Robyn Evelyn, only daughter of the late Mr. J. A. E. Kemp and Mrs. P. Kemp, 116 Eaton Square, S.W.1.

Mr. J. Luya and Miss S. Jenkins

The engagement is announced between John, son of Mr. and Mrs. Charles Luya, of Earle Drive, Parkgate, Cheshire, and Susan, daughter of Mr. and Mrs. Geoffrey Jenkins, of Roscote Close, Heswall, Cheshire.

Mr. C. R. Ormerod and Miss S. J. Westoby

The engagement is announced between Charles Rupert, son of Mr. and Mrs. A. H. Ormerod, of Burhill, Harpenden, Hertfordshire, and Susan Janet, only daughter of Mr. and Mrs. A. Westoby, of Whateley Crescent, Castle Bromwich, Warwickshire.

Mr. P. B. Hardwick and Miss N. Peters

The engagement is announced between Peter Bernard Hardwick, M.B., B.S., D.A., elder surviving son of Mr. A. W. Hardwick and the late Mrs. N. Hardwick, of Silverdale, 155 Eastwood Road, Rayleigh, Essex, and Nancy Peters, S.R.N., daughter of Mr. and Mrs. W. I. Peters, of Framptons Farm, Basildon, Essex.

Mr. J. W. L. Bonallack and Miss B. Coleman

The engagement is announced between John, son of Mr. and Mrs. B. G. Bonallack, of Hillside House, Wrotham, Kent, and Berenice, daughter of Dr. and Mrs. M. Coleman, of Warwick House, Maidstone, Kent.

Mr. D. Langston and Miss L. M. V. Dunn

The engagement is announced between David, son of Mr. and Mrs. J. R. Langston, of Folkestone, and Leonie Mary Vivienne, daughter of Lt.-Col. F. Vivian Dunn, C.V.O., O.B.E., R.M., and Mrs. Dunn, of the Depot, Royal Marines, Deal.

Mr. J. C. Nieboer and Miss S. M. Lampard

The engagement is announced between Jeremy Christopher, son of Mr. and Mrs. H. A. Nieboer, of 1 Darlington Place, Bath, and Sarah Mary, elder daughter of Mr. M. Lampard, of Bradleigh Down, Tiverton, South Devon, and Mrs. G. Gomer-Williams, of 34 Markham Square, Chelsea, S.W.3.

Mr. A. G. S. Morrish and Miss N. E. Allibone

The engagement is announced between Adrian Guy Stevens, son of the late Wing Commander H. J. Morrish, O.B.E., and of Mrs. Morrish, of Wayside Cottage, Kintbury, Berkshire, and Noreen Elizabeth, younger daughter of Dr. T. E. Allibone, C.B.E., and Mrs. Allibone, of Round Hill, Enborne, Newbury.

Mr. D. I. Crammond and Miss R. Z. Johns

The engagement is announced between Donald Ian Crammond, son of Mr. and Mrs. Ian R. Crammond, of Gates House, Wyldes Close, Hampstead, N.W.11, and Rona Zara Johns, only daughter of Mr. and Mrs. E. Clifford Johns, Eden Avenue, Swansea, Glamorgan.

Mr. A. S. F. Hickman and Miss B. V. Passmore

The engagement is announced between Anthony, son of Mr. Franklin Hickman, Wargrave Hall, Wargrave, Berks., and of the late Mrs. Hickman, and Brenda, elder daughter of Group Capt. E. C. Passmore, C.B.E., and Mrs. Passmore, Crosswinds, White Place, Taplow, Bucks.

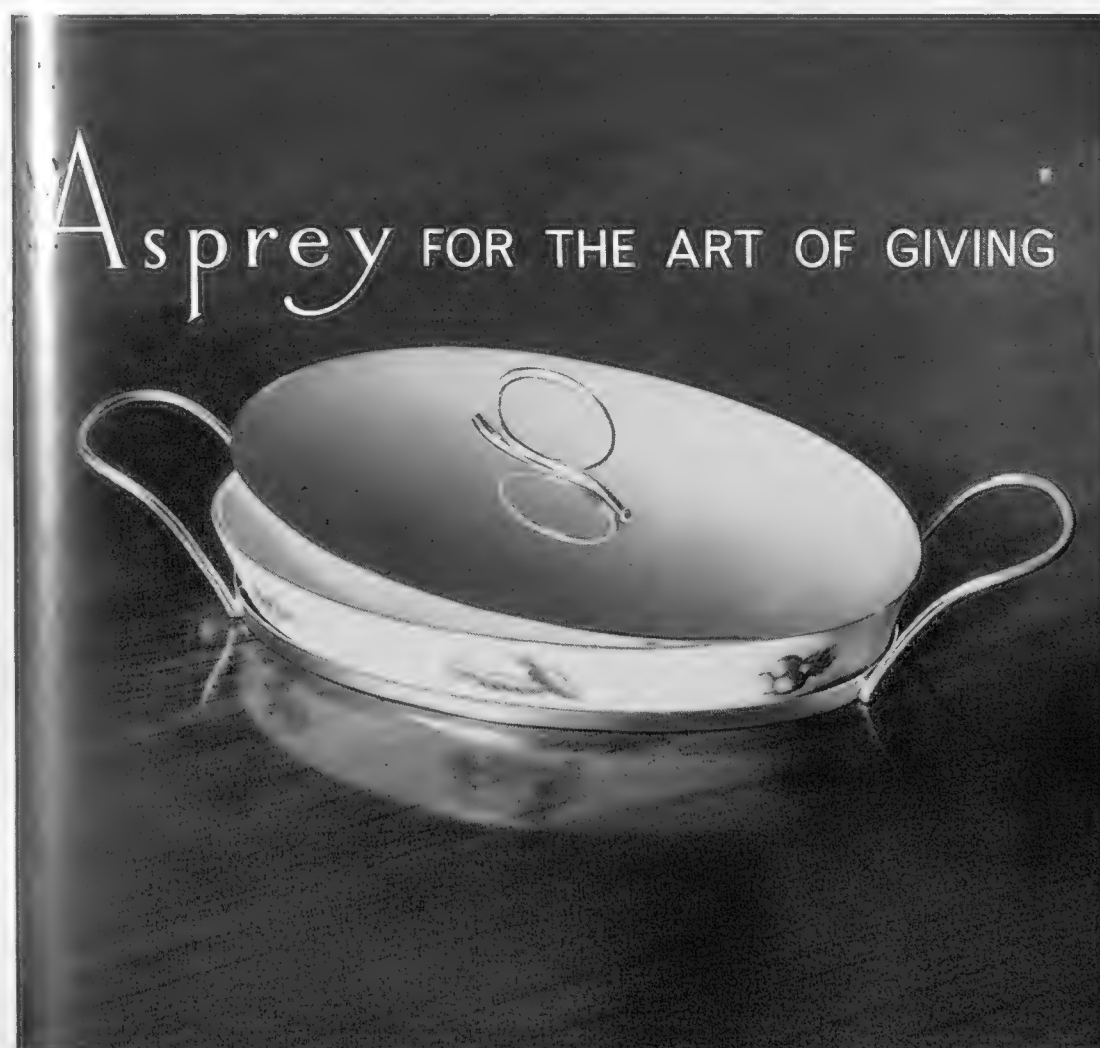
Mr. G. F. Rudkins and Miss E. A. Martin

The engagement is announced between Grahame, son of Mr. and Mrs. F. J. Rudkins, and Anne, only daughter of Mr. and Mrs. L. A. Martin, both of Middleton Road, Shenfield, Brentwood, Essex.

Mr. M. B. Rumsey and Dr. S. Capell

The engagement is announced between Malcolm, son of Mr. L. S. Rumsey, of 1 Bernard Road, West Worthing, and the late Mrs. Rumsey, and Sarah, daughter of Dr. and Mrs. L. F. Capell, of 244 Philip Lane, London, N.15.

The rate for announcements of forthcoming marriages is one guinea a line. See page 132 for details.



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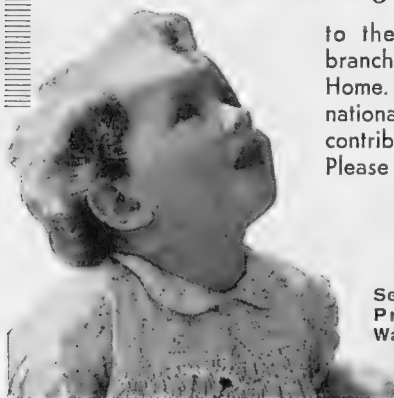
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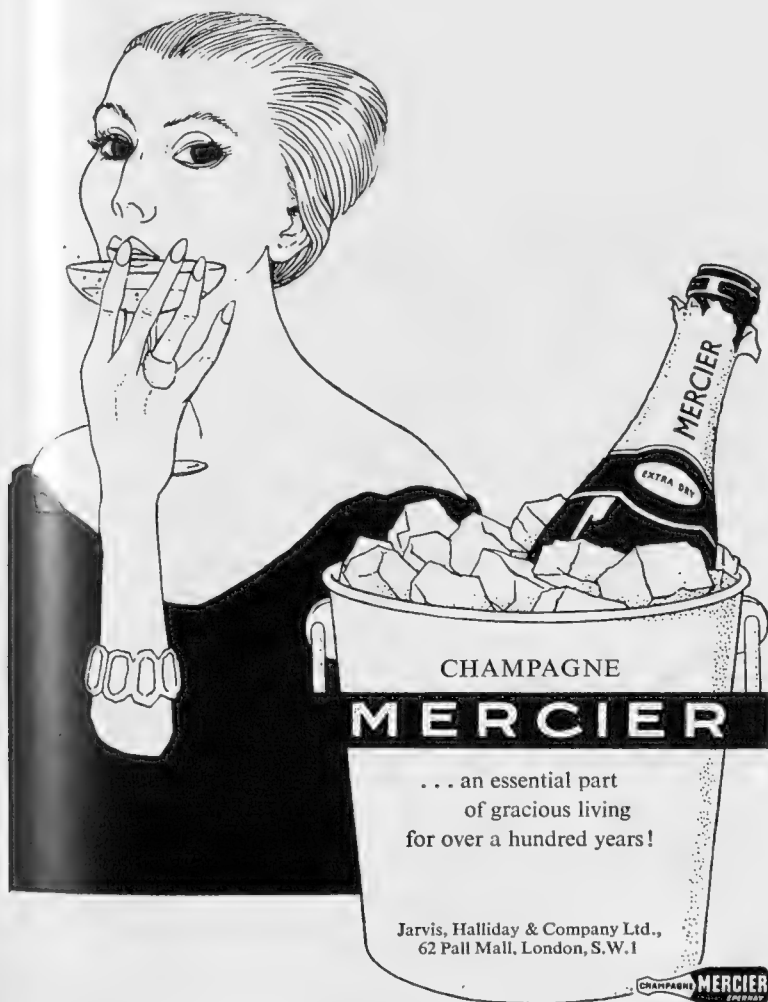
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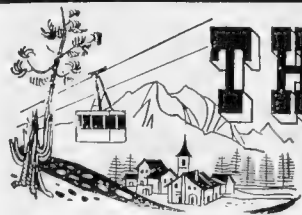
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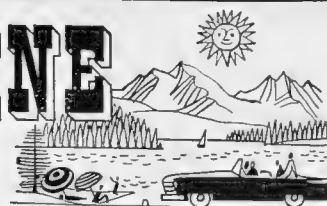
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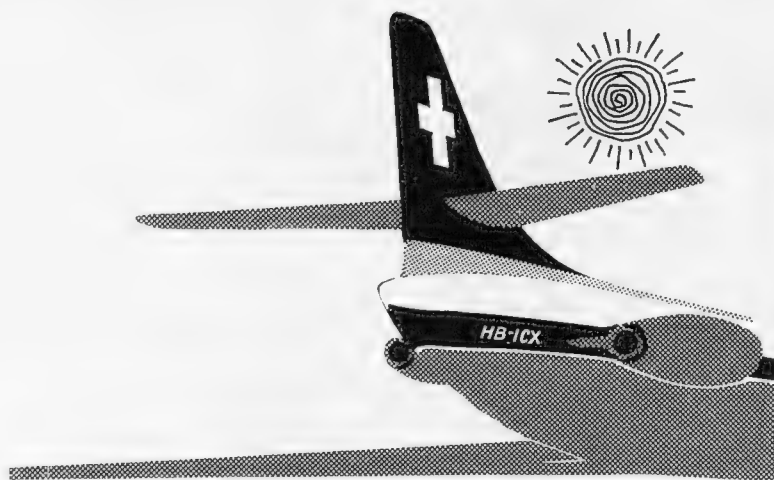


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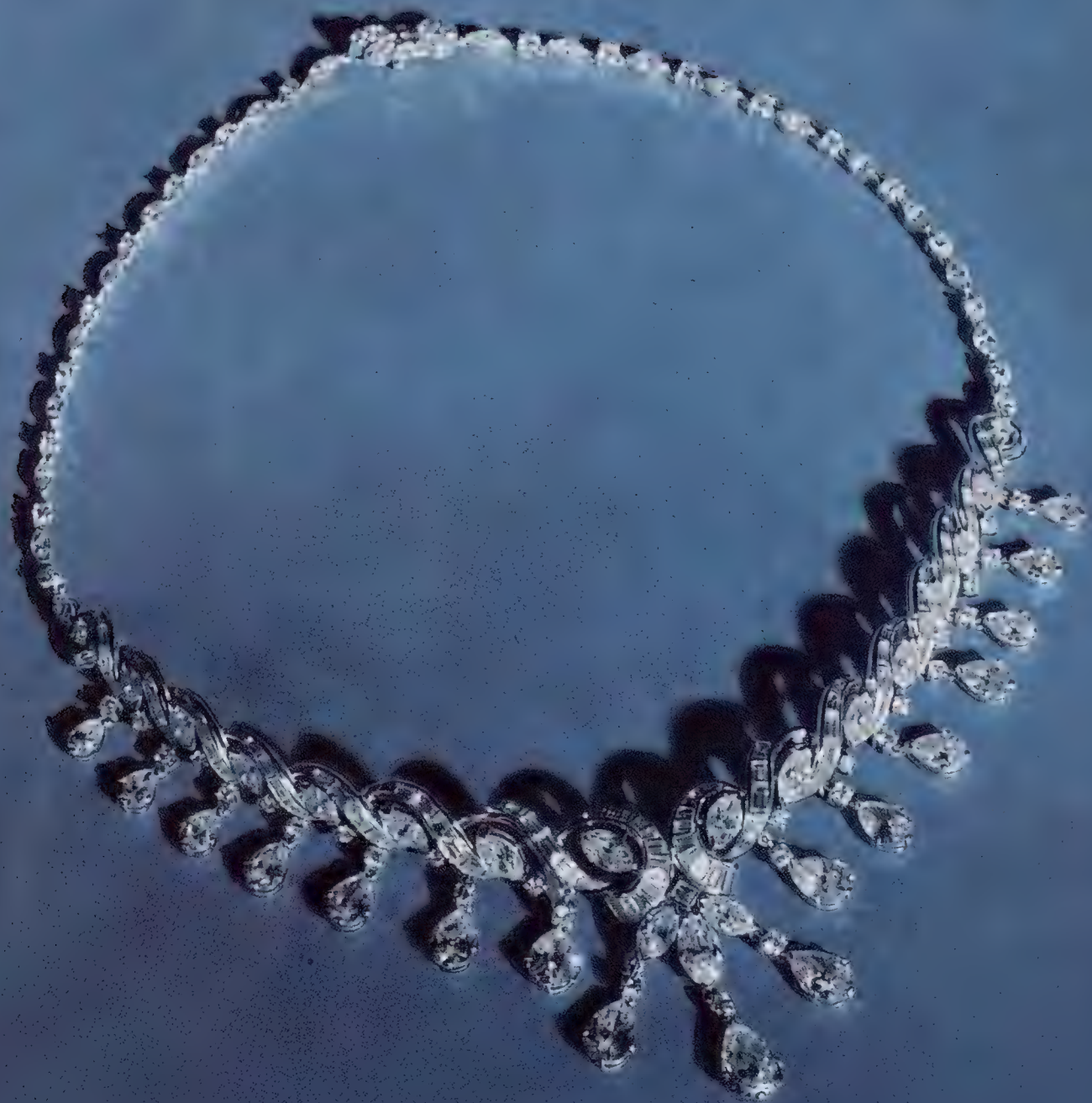
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with Prince Charlie. The 'Prince Charlie Targe' once belonged to Cluny Macpherson, while the musette or bagpipes and the embossed book cover were once the property of the Prince's brother, the Cardinal of York. The silver quaich is said to have belonged to Flora Macdonald. Also shown is a typical drinking glass of the period.

All these objects are to be seen at the National Museum of Antiquities of Scotland, who kindly gave permission to reproduce them here.

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